GATEWAYS TO HISTORY: OUR TOP OLD WEST MUSEUMS OF 2018

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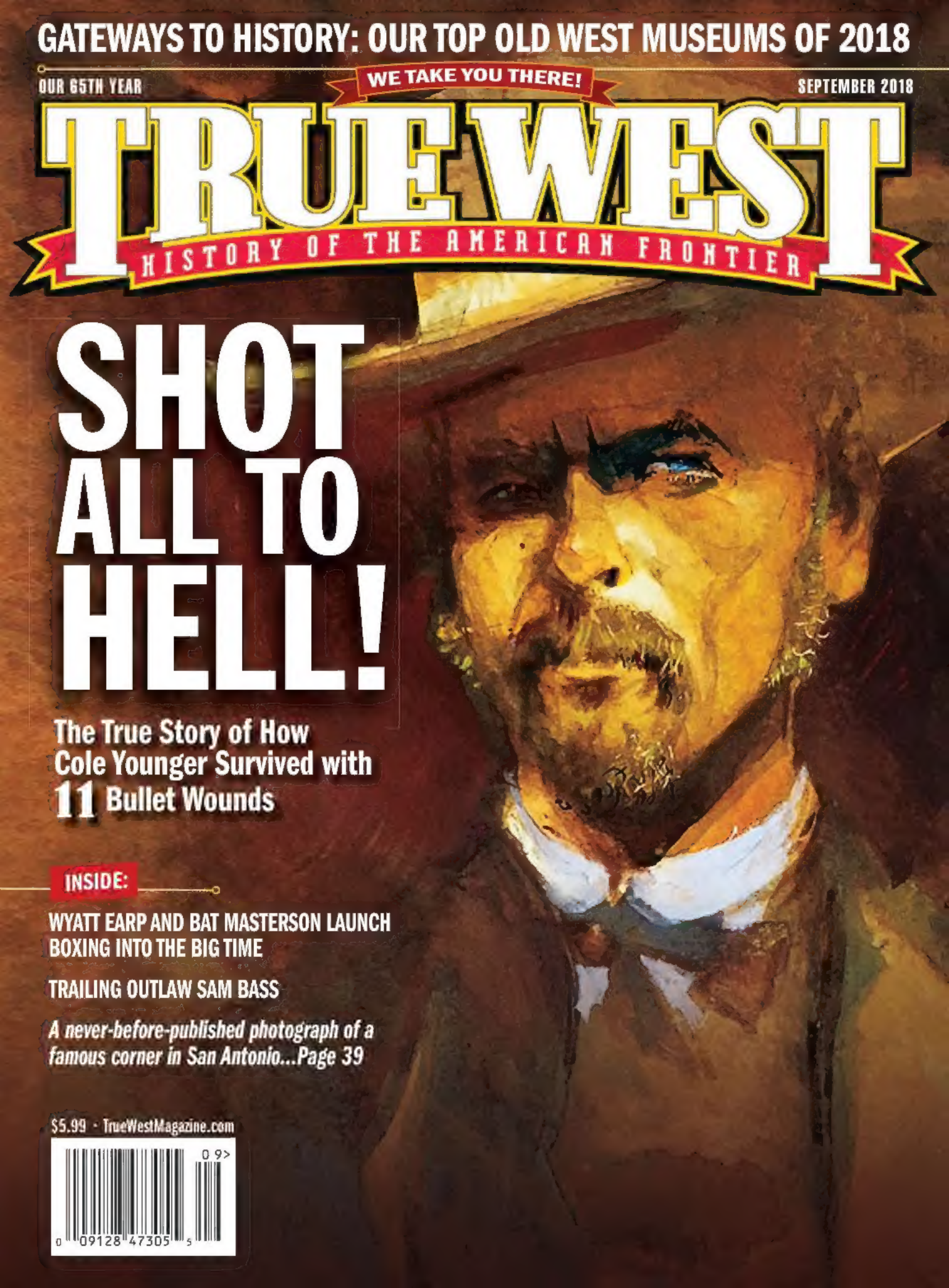
SEPTEMBER 2018

TRUE WEST

HISTORY OF THE AMERICAN FRONTIER



SHOT ALL TO HELL!

The True Story of How Cole Younger Survived with 11 Bullet Wounds

INSIDE:

WYATT EARP AND BAT MASTERSON LAUNCH BOXING INTO THE BIG TIME

TRAILING OUTLAW SAM BASS

A never-before-published photograph of a famous corner in San Antonio...Page 39

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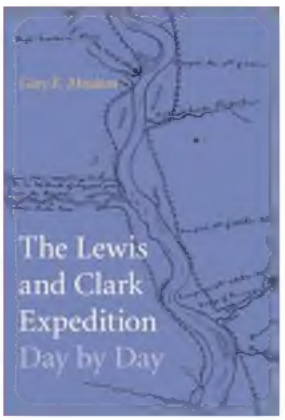

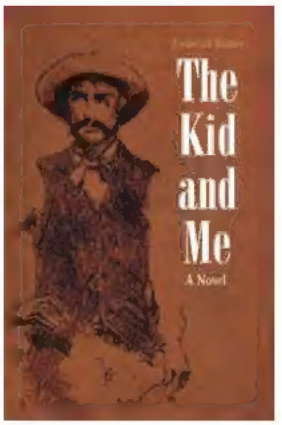

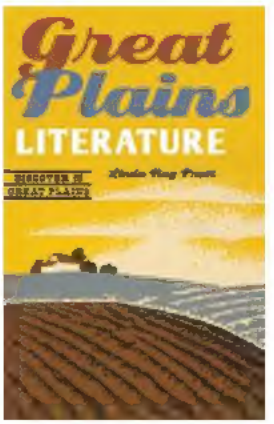

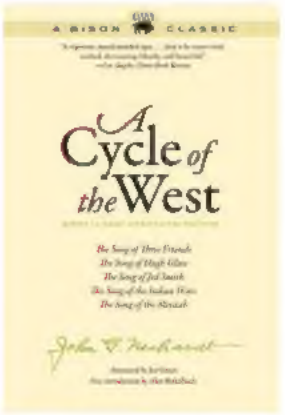

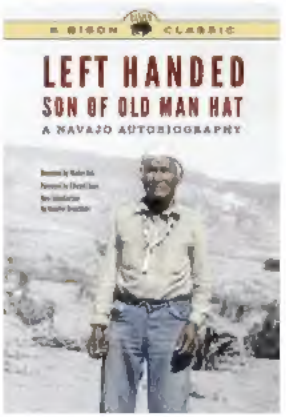

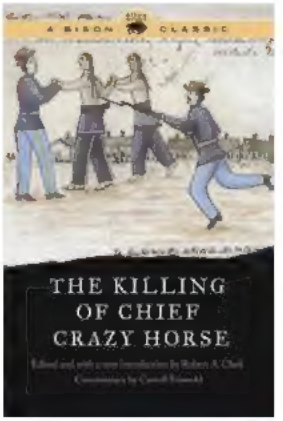

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Thom Ross (b. 1953). *Buffalo Bill Cody Performing*, 2006. Acrylic on canvas. Buffalo Bill Center of the West, Cody, Wyoming, USA. Virginia Boal Hayden Acquisition Fund. 2.07.2 (detail)

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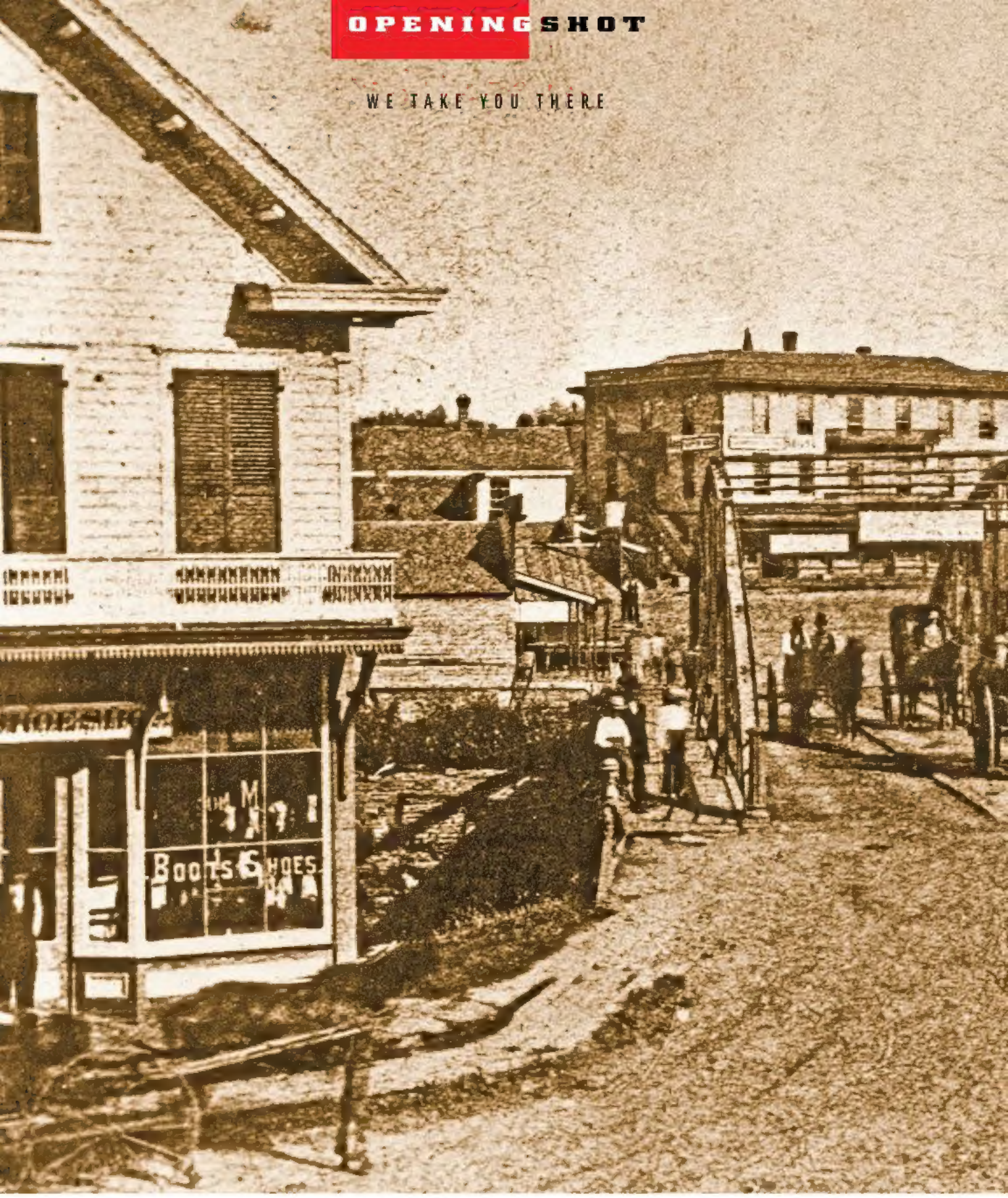

Bridge of No Return

On September 7, 1876, the James-Younger Gang crossed this bridge in Northfield, Minnesota, at least twice: in the forenoon, when the men ate at several establishments and cased the town; and just after 2 p.m., when they returned in three groups. The last group was supposed to guard the gang's escape across the bridge, but failed once the townspeople realized the gang was robbing the First National Bank.

– COURTESY NORTHFIELD HISTORICAL SOCIETY –

TRUE WEST
HISTORY OF THE AMERICAN FRONTIER

True West captures the spirit of the West with authenticity, personality and humor by providing a necessary link from our history to our present.

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September 2018 Online and Social Media Content

Outlaw Sam Bass (standing at far left) worked as a farmhand in Denton, Texas, before he turned to horse stealing and robbing stagecoaches. In 1877, he and his gang held up a Union Pacific train in Big Springs, Nebraska, getting away with $60,000. Find this photo and more historical photography on our "Western History" board.

– COURTESY TRUE WEST ARCHIVES–

Go behind the scenes of *True West* with Bob Boze Bell to see this painting, *El Serape*, and more of the executive editor's Daily Whipouts (search for June 30, 2018).

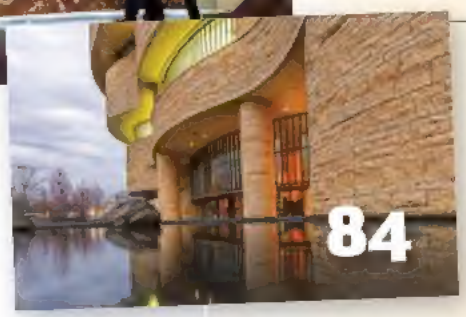
Blog.TrueWestMagazine.com

Join the Conversation: What Happened to Jim Bowie's Knife at the 1836 Battle of the Alamo?

"Undoubtedly, a Mexican soldier picked it up and continued to use it in battle or civilian life. Like most early 19th-[century] knives used daily, it probably was broken and lies rusting in the Mexican soil. Or...the soldier lost it at San Jacinto, and it was recovered by one of [Sam] Houston's men."

–Bob Matters of Athens, Ohio

4	OPENING SHOT	52	RENEGADE ROADS
8	TRUTH BE KNOWN	58	FRONTIER FARE
9	TO THE POINT	60	WESTERN BOOKS
10	INVESTIGATING HISTORY	66	WESTERN MOVIES
12	OLD WEST SAVIORS	69	TRUE WESTERN TOWNS
14	COLLECTING THE WEST	91	WESTERN ROUNDUP
19	SHOOTING FROM THE HIP	94	ASK THE MARSHALL
24	CLASSIC GUNFIGHTS	96	WHAT HISTORY HAS TAUGHT ME
50	UNSUNG		



INSIDE THIS ISSUE

SEPTEMBER 2018 - VOLUME 65 - ISSUE 9

22 COLE YOUNGER, AMERICAN OUTLAW

The incredible true story of how the leader of the Younger Boys cheated death and taught a nation patriotism.

—By Bob Boze Bell

36 A GRAPHIC NOVEL BREAKS GROUND

A James-Younger historian shares the genesis of turning his nonfiction Northfield Raid tale into a visual account.

—By Mark Lee Gardner

38 TIME TO DIE

Despite a handicapped left hand, Jack Harris felt confident he could kill troublesome gambler Ben Thompson.

—By Thomas C. Bicknell and Chuck Parsons

44 BOXING'S FIRST CHAMPION

Wyatt Earp and Bat Masterson planted the seed that launched the great "Tex" Rickard.

—By F. Daniel Somrack

48 NEW "OLD" PHOTO OF 1896 FIGHT

The other "view" of the Peter Maher-Bob Fitzsimmons boxing match.

—By Meghan Saar

72 GATEWAYS TO THE OLD WEST

True West unveils its top 16 history museums in this exploration of the storied Western region's rich, diverse history.

—By Candy Moulton

84 THE BEST WESTERN ART MUSEUMS

True West unveils its top 16 art museums featuring the grandeur and breadth of artwork that defines the Western region.

—By Johnny D. Boggs

Cover design by Dan Harshberger; Illustration by Bob Boze Bell

Oops!

August 2018: *True West's* Executive Editor Bob Boze Bell deeply apologizes to actor Wes Studi, and to our readers, for helping perpetuate an error by publishing a photograph misidentified as showing Mr. Studi during the Vietnam War, which was published on p. 25 (the photo shared here shows 20-year-old Studi as a Vietnam soldier). The magazine does have a proofing process in place to avoid such errors, but unfortunately, this became a case of editorial misunderstanding that Mr. Studi signed off on the photograph when he had not. *True West* pledges to improve our process, and the magazine deeply appreciates Mr. Studi for his understanding over this regrettable error.

TRUTH BE KNOWN

COMPILED BY ROBERT RAY

Quotes

"I know that you believe that you understood what you think I said, but I am not sure you realize that what you heard is not what I meant."

– Robert J. McCloskey, former U.S. Department of State spokesperson

"He who does not bellow the truth when he knows the truth makes himself the accomplice of liars and forgers."

– Charles Péguy, French poet and essayist

"Not to know what happened before you were born is to remain forever a child."

– Marcus T. Cicero, Roman Republic consul

"Discomfort is a doorway; don't run from it. When in doubt, adopt an attitude of curiosity."

– Joseph Deitch, U.S. financial planner

"...he who knows nothing is closer to truth than he whose mind is filled with falsehoods & errors."

– Thomas Jefferson, 3rd U.S. President

– COURTESY COLUMBIA RECORDS –

"It's good to know who hates you, and it's good to be hated by the right people."

– Johnny Cash, Country music singer

Bizarro BY DAN PIRARO

Letter

In reference to Jeremy Rowe's question in "Lost Photo of Crook's Scout Discovered?" (July 2018), I would say the stereograph does not depict Corydon E. Cooley. Look at the noses. Cooley had a seriously squished honker. The unknown man has a sharp beak of a nose. The noses have it. Also, compare the ears. As compared with the unknown man's ear, Cooley's ear is lower on his head and the ear folds are different.

–Daniel Buck, Washington, D.C.

Old Vaquero Saying

"If you are going to try cross-country skiing, start with a small country."

BY BOB BOZE BELL

Straight-Up Cole

The toughest, most loyal, honorable and patriotic outlaw who ever lived.

Let's face it, deep down, most outlaws are scum. They may be courageous, and even righteous, but when push comes to shove, they are usually out for themselves. ("I was for Billy all the time.")

So I find it refreshing to read about someone who believed in principles ("Be true to your friends if the Heavens fall"), never left a friend or brother behind—no matter what—and, when caught by the law, owned up to the fact that he and his cohorts were all guilty and that he personally would take his punishment like a man. After serving a quarter century behind bars, without the slightest complaint or blemish on his record, he went on the lecture circuit and talked about what he had learned and what it is to be a patriotic American.

That outlaw was Cole Younger. Not only did he never admit that the James Boys participated in the Northfield Raid, he stayed true to all his compadres until his last dying breath.

I give special thanks to the late, great "Jack" Koblas, who conducted so much research on Cole and all the Northfield Raid participants, we are all forever indebted to his dogged determination to get the story right.

I hope to write a book on this wonderful rogue gentleman, and here's the working title: "This is Where Cole Younger Dies."

See you at the bookstore and then at the movie theater. This outlaw rocks! Straight-up Cole, indeed.

For a behind-the-scenes look at running this magazine, check out BBB's daily blog at TWMag.com

BY MARK BOARDMAN

Upping the Ante

The Sandy Bob stage robbery played a role in the O.K. Corral shoot-out.

The opposing side claimed Pete Spence (inset) and Frank Stilwell never robbed the Sandy Bob stagecoach on September 8, 1881. They did walk a thin line between lawman and outlaw. Stilwell was a Cochise County deputy before being fired for pocketing fines, while Spence was an ex-Texas Ranger who was wanted for a robbery in Texas.

TOMBSTONE STAGECOACH PHOTO AND SANDY BOB STAGECOACH TICKET COURTESY HERITAGE AUCTIONS JUNE 11 2016 / SPENCE PHOTO TRUE WEST ARCHIVES

The Cow-boy and Earp factions were already at loggerheads in the fall of 1881. A stagecoach robbery took things to another level.

On the night of September 8, two masked men held up the Sandy Bob line just outside Tombstone, Arizona Territory, headed toward Bisbee. The stagecoach wasn't carrying a strongbox, so the robbers shook down the passengers for cash and personal items, and rifled through the mail bag.

They also left behind clues. Passengers heard one outlaw, whose boot left a distinctive print, refer to money as "sugar." Frank Stilwell matched both of those, and he'd been seen in the area with Pete Spence. Cochise County Deputy Sheriff Billy Breakenridge's posse, which included Virgil and Wyatt Earp, arrested the men three days later.

Within weeks, Stilwell was acquitted after several alibi witnesses testified that the duo was far away at the time of the robbery. Charges against Spence were dropped for lack of evidence. The Earps and their supporters were outraged, convinced that the Cow-boys were the guilty parties.

On October 13, Deputy U.S. Marshal Virgil re-arrested Spence and Stilwell for the Sandy Bob holdup. This time, he filed federal charges against them for tampering with the U.S. mail. Local newspapers got the story wrong, claiming the two were taken into custody over an October 8 stage robbery. In any case, pals of the accused were incensed, believing the Earps and their allies were harassing Stilwell and Spence.

They made their anger known, according to *The Tombstone Epitaph*: ". . .since the arrest of Spence and Stilwell, veiled threats [are] being made that the friends of the accused will 'get the Earps.'"

In addition, Frank McLaury gave a direct threat, reportedly telling Morgan Earp that the Cow-boys would kill the Earps unless they left well enough alone.

Things simmered until a series of confrontations in Tombstone, from the night of October 25 through the next morning. That afternoon, gunfire exploded in an empty lot behind the O.K. Corral, leaving three Cow-boys dead and Virgil and Morgan wounded.

Spence and Stilwell kept a low profile for some months after that—even after Virgil was crippled by assassins on December 28. But when Morgan was murdered on March 18, 1882, a coroner's jury said the pair (and a couple of others) was responsible.

> The Cow-boys would kill the Earps unless they left well enough alone.

Two days later, the Earp Vendetta Posse killed Stilwell at the Tucson train depot. Spence turned himself in to Cochise County Sheriff John Behan and stayed safely in jail until the posse left the territory.

Nobody was ever convicted for the Sandy Bob stage robbery, which had fueled the flames that led to the most famous gunfight in the Old West.

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BY JANA BOMMERSBACH

The Mother Lode Spirit

Saving Sutter Creek's 1873 foundry requires small-town grit and gumption.

Born in Maine in 1838, Samuel Knight found himself working as a millwright in California's gold districts around the Civil War era. In 1873, Knight built a wheel to provide water power via pulley system to a Sutter Creek foundry set up by Horace Campbell and David Hall. Within three years, Knight had taken over the foundry. This 1890 photo shows him standing with a cane, surrounded by his employees.

COURTESY KNIGHT FOUNDRY ALLIANCE BOARD

Ed Arata's history with Sutter Creek, California, goes back to the Mother Lode days when gold was plentiful and his grandfather worked at the Knight Foundry, making the heavy machinery and parts so needed by the mines.

Unable to keep the 1873 foundry going in the 1990s, Arata couldn't bring himself to drive down the foundry's street, his heart so broken that this magnificent relic was falling into ruin.

Today, he's proud that the foundry is now city-owned and poised to become a museum. His trip from despair to salvation has been a long—and expensive—road, but the small community of Sutter Creek has stood tall.

Samuel N. Knight opened the foundry that carries his name in 1873, leaving it to his employees when he died in 1913. When the foundry closed in 1996, it was the last water-powered foundry and machine shop left in the country.

Arata and others dreamed of a living museum at the complex—the foundry, plus machine, pipe and blacksmith shops—but it felt beyond reach.

Until December 2016, when the owner offered the city a deal: he'd donate the land and buildings if the city would buy its equipment—$325,000 worth—with the drop-dead deadline of April 15, 2017.

That's a lot of money for anyone, to say nothing of a community of roughly 2,500 souls. And they had four months to raise it.

"Donations came in very quickly from all over the country," Arata says, "and we raised the money by the deadline."

One of America's most endangered historic places is saving a Gold Rush-era foundry.

The community will next decide how to develop the foundry site. "I look at this like the dog that chases the car and finally catches the car, and now is not sure exactly how to proceed," Arata says.

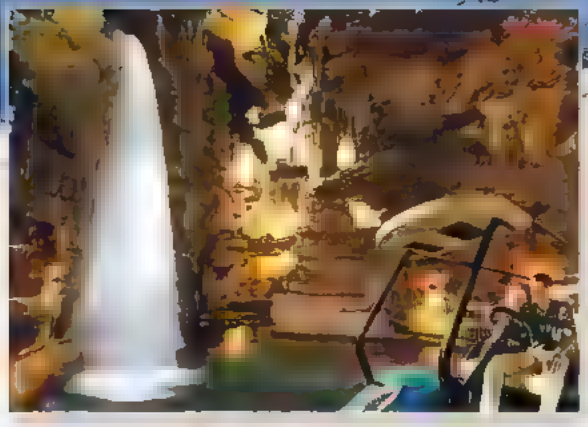
The city does have a goal in mind, as City Councilman Robin Peters explains on the website: "Once preserved and re-opened, the Knight Foundry complex will join the Kennedy Tailing Wheels, Kennedy Mine, Central Eureka Mine and Miner's Bend parks to form a world-class industrial heritage corridor that tells the story of how local industry created and then contributed to the viability of Mother Lode communities such as Sutter Creek, Jackson and others."

That will mean raising yet more money, but Arata sounds confident. "We set a spark 25 years ago, and then it died," he says. "It's been sitting there smoldering, and people have been concerned. When it came back to life, people really responded."

In saving a Gold Rush-era foundry, the people of Sutter Creek have erased its most devastating legacy—as one of America's 11 most endangered historic places.

"We've got a long way to go, but we're optimistic," Arata says. With a smile.

Jana Bommersbach has earned recognition as Arizona's Journalist of the Year and won an Emmy and two Lifetime Achievement Awards. She cowrote the Emmy-winning *Outrageous Arizona* and has written two true crime books, a children's book and the historical novel *Cattle Kate*.



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BY MEGHAN SAAR

History in Ink

"Provenance" and "autograph" can equal a higher value for Old West photographs.

What a difference an autograph makes. Last September, a collector successfully bid $6,500 at Cowan's Auctions for a photograph from the Eric C. Caren Collection showing the starring actors, "Wild Bill" Hickok, "Texas Jack" Omohundro and "Buffalo Bill" Cody, of *Scouts of the Plains*, a theatrical production that premiered in 1873.

Hickok left after a few months. Omohundro left too and, in 1877, put together his own acting troupe. Cody went on to worldwide fame and glory after forming his Wild West show in 1883.

This June 22, another copy of this photo appeared on the Cowan's auction block, yet this one was passed down in the family to Cody's great-granddaughter Patsy Garlow. Predictably, it sold for a higher bid. $13,000.

The Cody-owned photo, though, was missing attributes found on another copy, which Heritage Auctions sold five years

Autographs separate these two provenance strong photographs showing the stars of the 1873 74 play *Scouts of the Plains* "Wild Bill" Hickok, "Texas Jack" Omohundro and "Buffalo Bill" Cody The photo at left, from Cody's personal collection, bid at $13,000, while the above photo, from William F. "Doc" Carver's family, bid at $15,200 because of Cody's handwritten identifications.

LEFT PHOTO COURTESY COWAN'S AUCTIONS, JUNE 22, 2018; ABOVE PHOTO COURTESY HERITAGE AUCTIONS, NOVEMBER 24, 2013

ago, on November 24. That cabinet card was passed down through the family of dentist-turned-sharpshooter William F. "Doc" Carver, Cody's partner that first season when he opened his Wild West show on May 19, 1883.

What makes Carver's photo more special than Cody's is that Cody signed Carver's cabinet card. Buffalo Bill authority Paul Fees determined that the ink identifications for all three were written by the showman (the penciled notations beneath them were likely written by Carver or one of his descendants.) The winning bid? $15,200.

To reinforce how much value collectors place on autographs, another Heritage lot featured an autograph book, without the photo, that included signatures by four principals from *Scouts of the Plains* among the hundreds of autographs. It hammered down for $29,000 on June 11, 2016.

Cody signed that autograph book on January 15, 1874, and included a note, "Once a scout and guide but now a thin actor." Omohundro and Hickok also signed, with the latter autograph quite the coup, considering he was in the play for only a few months. The play's director, Frank Mordaunt, rounded out the bunch.

Two years before, a collector bid $55,000 at Heritage for a Pima County Bank in Arizona ledger that included signatures by participants in Tombstone's O.K. Corral gunfight.

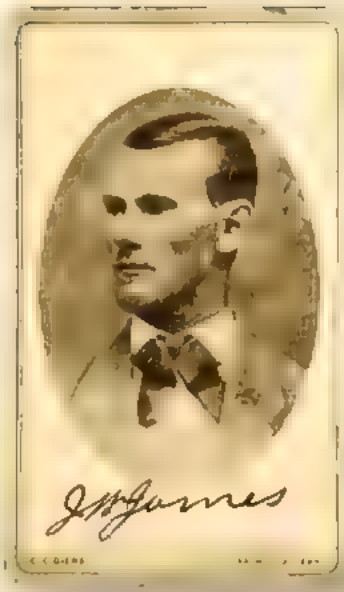
Authenticity carries the weight for autographs. In the same June 22, 2018, auction, a signed photograph of "Captain Jack" Crawford went for only $200. The content is fantastic, showing the frontier scout armed with a Winchester Model 1886 rifle and a Colt Model 1878 double-action revolver. Taken by W.R. Cross of Hot Springs, South Dakota, the photo is signed on the back, "Yours J.W. Crawford Capt. Jack."

The lower value can be attributed to the lightened image, but mainly to the unclear provenance. That doesn't mean this wasn't signed by Crawford, it just doesn't have strong support that it was, which reduces the value by thousands.

Collecting historical photographs is a joy for many, whether they are autographed or not. But when a collector is determining the potential value of his photograph, remember, authenticity is key.

This photo of scout and "Buffalo Bill" Cody pal "Captain Jack" Crawford is autographed on verso, "Yours J.W. Crawford Capt. Jack," but lack of provenance, as well as lightened image quality, meant collectors were willing to bid only as high as $200.

COURTESY COWAN'S AUCTIONS, JUNE 22, 2018



COURTESY LESLIE HINDMAN AUCTIONEERS

Top-Selling Signed Photo

This year *FinancesOnline.com* reported the 10 most expensive autographs in the world. George Washington's Acts of Congress topped the list at $9.8 million.

Only two photographs signed by the subject were included on the list. One shows Albert Einstein mischievously sticking out his tongue in a family-authenticated photo, $75,000. The other shows the headshot of an outlaw familiar to many of us: Jesse James.

Why did this autographed Jesse photo hammer down for a whopping $42,000 at Leslie Hindman Auctioneers on April 5, 2011?

Provenance! The photo was bequeathed to Ethel Rose James, Jesse's granddaughter, by Jesse's widow, Zee. The photograph remained in the family until Ethel's husband, Calvin Tilden Owens, sold it in 1958 to Andrew MacKellar, captain of the Cunard Line of the *RMS Queen Mary* from 1954 to 1959.

That's not to say private collectors don't own some autographed photographs that could blow both those prices out of the water. This September 2018 issue features just one of these storied blue photos, owned by our Publisher Emeritus Robert G. McCubbin (turn to p. 43)

Buffalo Bill's Wild West sharpshooter Annie Oakley signed and identified this photo of herself: "Annie Oakley as Nance Barry in The Western Girl." Hammering down for $14,000, the photo was passed down in the family to grand-niece Billie Butler, the granddaughter of William Butler, the youngest brother of Frank, Annie's husband. The Model 1894 Winchester in her hand is part of the collections preserved at the Buffalo Bill Center of the West in Cody, Wyoming.

COURTESY HERITAGE AUCTIONS, JUNE 10, 2012

Autograph dealer Charles Hamilton featured this signed Kit Carson carte-de-visite in his 1979 standard *The Signature of America*, causing excitement among collectors and selling at $57,500. The majority of Carson autographs are signed "C. Carson," while "Kit," as used in this signature, was reserved for acquaintances.

COURTESY SPINK SHREVES GALLERIES, JANUARY 27–29, 2010

September 14–15, 2018
Western Art
Jackson Hole Art Auction (Jackson, WY)
JacksonHoleArtAuction.com
866 549 9278

September 20, 2018
Colt Firearms
Morphy Auctions (Las Vegas, NV)
MorphyAuctions.com • 877 968 8880

September 21, 2018
American Indian & Western Art
Cowan's Auctions (Cincinnati, OH)
Cowans.com • 513 871 1670

OTHER OLD WEST HISTORICAL PHOTOGRAPH LOTS FROM JUNE 22, 2018, SALE AT COWAN'S AUCTIONS

Hammering down for $3,000, this half plate ambrotype shows a large scale California gold mining operation along the American River, circa 1859. Notice the long sluice running through the dry riverbed.

This circa 1884 85 boudoir card by A.F. Randall depicts Chiricahua Apache Chief Mangas Coloradas's son, with an 1879 Springfield trapdoor rifle; $1,900

This photograph, labeled "Group of Apache Indian Scouts at San Carlos, Arizona, Commanded by Lieut. Weigel, 1893 94," shows William Weigel, wearing his U.S. Army kepi, seated in the center. Two other photos of Weigel were also included: one showing Weigel in uniform (left) and another showing Weigel with soldiers and women in the Philippines capital, Manila, $1,600

John Nelson poses in his Buffalo Bill's Wild West show attire, holding a lever action Winchester. He lived with Spotted Tail's Brule Sioux, guided Mormon leader Brigham Young and was part of the burial party at the 1857 Mountain Meadows Massacre; $1,600

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BY PHIL SPANGENBERGER

Remington's Last Six-guns

Remington revolvers weren't serious rivals to Colt, but were the original favorites of fictional shootist J.B. Books.

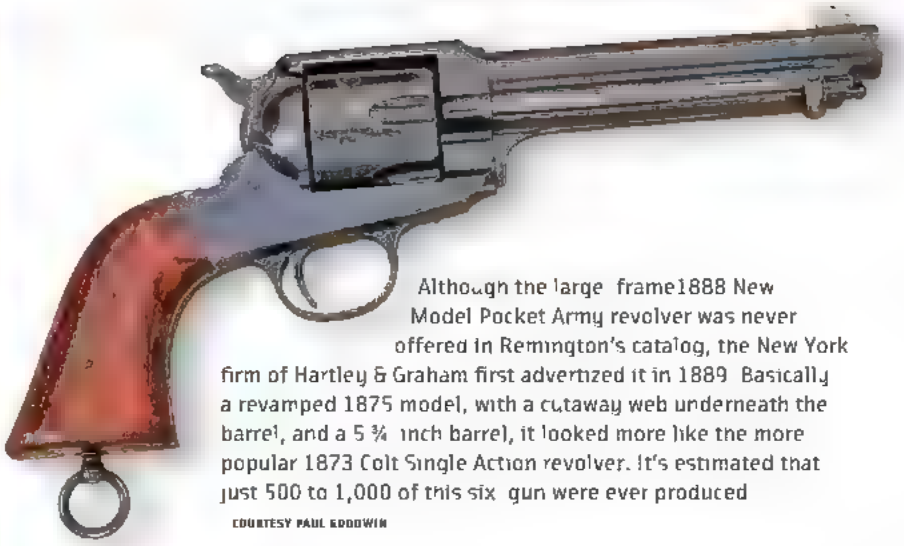
In John Wayne's last movie, *The Shootist* (1976), based on the novel by Glendon Swarthout, the Duke's character, J.B. Books, packed an engraved pair of ivory-stocked, 4 ¾-inch barreled, 1873 Peacemaker-type revolvers. They were actually a brace of Great Western Arms Company replicas that had been presented to Wayne many years earlier. Big John had always wanted to use them in a film, but they were too fancy for any of the characters he played...that is until *The Shootist* came along.

In the book, Swarthout described the dying gunslinger's revolvers, not as Colts, but as Remington double-action .44-40s. However, in the film version, Wayne insisted on using his Colt lookalikes. In the sequel novel, *The Last Shootist*, written by Glendon's son Miles, and published in 2014, the six-shooters were identified as 1890 model Remingtons. When he finished his original manuscript, Miles asked me to proofread his adventure story and suggest any historical corrections I thought necessary. I informed him that Remington 1890 models were single-action revolvers, so the shootist's six-guns were corrected in his final work, and images of them appear on the dust cover, as well as in each chapter heading.

Historically, with mass production of Remington's 1875 model, which strongly resembled the 1873 Colt, ending in 1889, the company's last big-bore revolvers got their

Remington's last big bore revolver, chambered in .44 40, was the 1890 model. Introduced the following year in blue or nickel finish in 5 ¾ inch or 7 ½ inch barrels, this nickeled Remington is similar to what one of the brace of '90s that J.B. Books' packed in the book *The Shootist*. In spite of poor sales, both the '88 and '90 model Remington revolvers were well made six guns. Trick shooter Peter Bogardus packed a pair of 1888 Remingtons in Buffalo Bill's Wild West show.

PHOTO OF 1890 REMINGTON COURTESY ROCK ISLAND AUCTION COMPANY. PHOTO OF PETER BOGARDUS COURTESY PHIL SPANGENBERGER COLLECTION



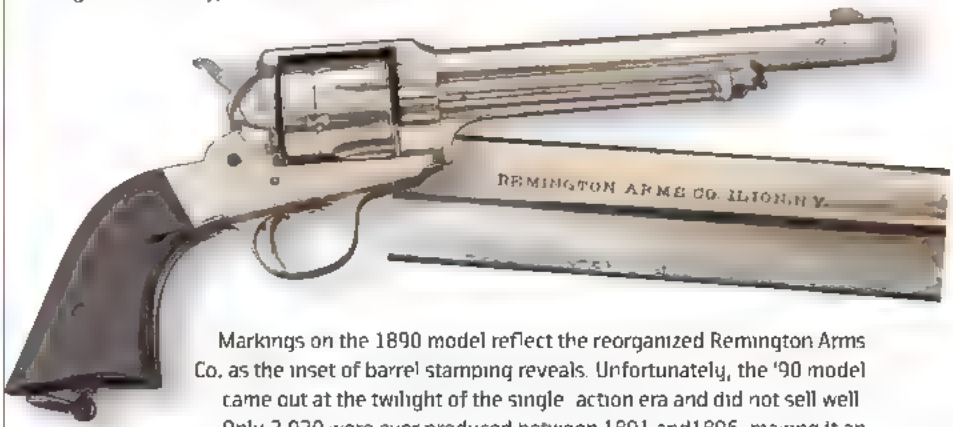
Although the large frame1888 New Model Pocket Army revolver was never offered in Remington's catalog, the New York firm of Hartley & Graham first advertized it in 1889. Basically a revamped 1875 model, with a cutaway web underneath the barrel, and a 5 ¾ inch barrel, it looked more like the more popular 1873 Colt Single Action revolver. It's estimated that just 500 to 1,000 of this six gun were ever produced

COURTESY PAUL GOODWIN

start the previous year. The 1888 version of their military-size handgun remained basically the same as the earlier '75, with the notable exception of the cutaway web underneath the barrel. Virtually all of the other features remained the same. According to current information on the model, with the reorganization of the Remington Company in 1888, they were taken over by the renowned firm of Hartley & Graham of New York, as in Winchester Repeating Arms and a small consortium of Chicago investors.

Production began that same year, and although the gun was never offered in any Remington catalog, Hartley and Graham advertisements of the period announced the arm as the "Model 1888." The newly designed revolver, probably made from utilizing leftover 1875 parts, was also called the "New Model Pocket Army Revolver." It was made with a 5 ¾-inch barrel (although it was advertised as being 5 ½ inches), was chambered in .44-40 caliber, and, like the '75, the '88 Remingtons were stamped on the barrel with the legend "E. Remington & Sons, Ilion, N.Y., U.S.A." Production quantities of the 1888 model are unknown, but it is believed that just 500 to 1,000 guns were ever made.

The last Remington large-frame revolver, the Model 1890, was then brought out, with actual production starting in 1891. The difference between this latter arm and the 1888 model, which could now be had in either 5 ¾-inch (also inaccurately called 5 ½-inch) or 7 ½-inch barrel lengths, was just some minor assembly markings, the new firm's "Remington Arms Co., Ilion, N.Y." barrel stamping and the factory standard black hard rubber grips bearing the intertwined Remington Arms monogram. The 1888 and 1890 models were made with lanyard rings on the butt. Remington's handsome new six-shooter looked even more like Colt's Peacemaker, and although



Markings on the 1890 model reflect the reorganized Remington Arms Co. as the inset of barrel stamping reveals. Unfortunately, the '90 model came out at the twilight of the single action era and did not sell well. Only 2,020 were ever produced between 1891 and1896, making it an extremely sought after revolver today. Due to the rarity of these last Remington six guns, a number of 1875 models have been altered to resemble the 1890 model, thus, as with any scarce collectible, buyer beware.

PHOTOS COURTESY ROCK ISLAND AUCTION COMPANY

this well-made single-action retailed for just $10.70, it did not sell well and production of the .44-40 was limited to 2,020 revolvers. Sales were just a few hundred arms each year, except 1895 when no guns were shipped). Manufacture of the '90 model ceased in 1896, with the sale of just one revolver, marking the end of Remington's bid for a spot in the large caliber revolver marketplace.

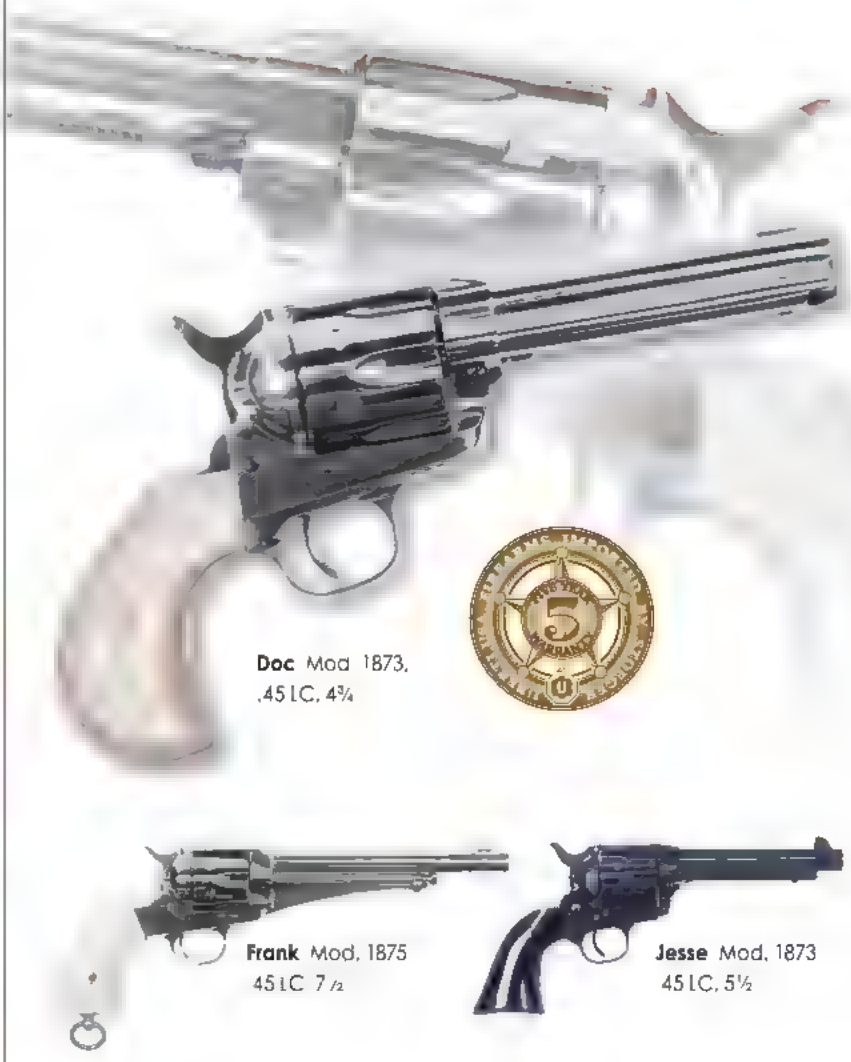
Despite poor sales, the '88 and '90 models did have their admirers, such as noted sharpshooter, Peter Bogardus, son of Capt. Adam H. Bogardus, who toured with Buffalo Bill's Wild West show. Highly collectible now, these Remingtons were the last of their breed.

Phil Spangenberger has written for *Guns & Ammo*, appears on the History Channel and other documentary networks, produces Wild West shows, is a Hollywood gun coach and character actor, and is *True West*'s Firearms Editor

REPLICA FRONTIER REMINGTON SIX-GUNS

Italian-import replicas of Remington's 1875 and 1890 models are offered by Cimarron Fire Arms (*Cimarron-Firearms.com*), **Dixie Gun Works** (*DixieGunWorks.com*), **Taylor's & Company** (*TaylorsFirearms.com*), and **Uberti-USA** (*Uberti-USA.com*). These six-guns are finding their way into the holsters and hands of cowboy action shooters, and Old West buffs alike. Walnut-stocked copies, they maintain the overall look of "genu-wine" Remingtons, but differ in minor, almost unnoticeable details. Made to handle modern factory smokeless ammunition, they heft and shoot like the real deal. The 1875s are offered in 5 ½-inch or 7 ½-inch barrels (Taylor's only offers 1875 models), while 1890 replicas are available only in 5 ½-inch tubes. Barrel lengths and calibers offered (.38 Spl./.357 Magnum, .44-40, .45 Colt/ 45 ACP) vary with each importer.

BECOME PART OF THE LEGEND



Doc Mod. 1873, .45 LC, 4¾

Frank Mod. 1875 45 LC 7 ½

Jesse Mod. 1873 45 LC, 5½

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"We are rough boys, used to rough work..."
JON YOUNGER

BY BOB BOZE BELL

Cole Younger, American Outlaw

SHOT ALL TO HELL!

Cole Younger has to be the toughest outlaw who ever lived. In addition to having 11 slugs in his body, Cole had to guide his horse with his knees after a Northfield Raid defender shot away the reins to his bridle with birdshot. Pursued by more than 1,000 farmers hungry for the reward ($10,000), Cole and his two brothers were captured at Hanska Slough and taken to nearby Madelia, Minnesota. After a two-week run in the constant rain, utilizing old newspapers as bandages on multiple wounds and wading through swollen rivers, the outlaw leader finally removed his boots.

"And then my toenails fell off...."

–Cole Younger, remembering his capture on September 21, 1876

What follows is how all this came down.

TRUE WEST EXCLUSIVE

CLASSIC GUNFIGHTS

THE BATTLE OF NORTHFIELD

JAMES-YOUNGER GANG VS TOWNSMEN OF NORTHFIELD

MISSOURI BANDITS HIT MINNESOTA TOWN

MINNESOTA TOWN HITS BACK

"Those gentlemen will bear watching."

Francis Howard, who follows the duster-clad riders across the iron bridge

ILLUSTRATIONS BY BOB BOZE BELL

BY BOB BOZE BELL

Maps & Graphics by Gus Walker

Based on the research of John J. Koblas

SEPTEMBER 7, 1876

It's just past 2 p.m. when three horsemen, wearing matching white linen dusters, dismount in front of the First National Bank in Northfield, Minnesota. After tying their reins to hitching posts, they stroll to the corner (see Phase One map), sit on some dry goods boxes and exchange pleasantries with several locals.

Two more horsemen, also wearing linen dusters, approach Division Street from the south. Several minutes later, three more horsemen, dressed in matching dusters, cross the iron bridge and stop in the center of Mill Square. The three men seated on the corner stand up, walk back to the bank and then go inside.

> Instead of cowering, the locals come out with everything they have.

Two mounted men, who came from the south, pull up in front of the bank. One of them, Cole Younger, says under his breath, "You'd better close the door," and the riders both dismount. His partner Clell Miller leads his horse to the bank door and shuts it. In the middle of the street, Cole scans the roadway while pretending to tighten the cinch on his saddle.

Several townsmen are suspicious of all these uniformed strangers, and one local, J.S. Allen, walks to the bank and looks in the window. His suspicions confirmed, Allen turns to go alert the other citizens when he is confronted by Miller, who has just closed the door. Grabbing Allen by the collar, the outlaw says, "You son of a bitch, don't you holler."

Allen breaks free and runs up the boardwalk, shouting, "Get your guns boys. They're robbing the bank!"

Cole immediately mounts his horse and pulls his revolver, firing it in the air as a signal for the three horsemen in Mill Square to come quick—the gang has been discovered.

At almost the same instant, those outside hear a shot from inside the bank. The three horsemen from the square pull their pistols and ride into the engagement, firing and yelling at bystanders to "get in."

Miller grabs the reins of his horse to mount up. As he steps into the stirrup, birdshot pellets fired by local Elias Stacy hit Miller in the face, and he falls backward to the ground. Another townsman, A.R. Manning, aims his single-shot Remington rifle and hits Bob Younger's horse, which is tied in front of the bank. Struck in the neck, the animal drops in its tracks.

Four horsemen ride back and forth, firing at any who dare to show their face. Instead of cowering, the locals come out with everything they have: Flintlocks, fowling pieces with mismatched ammunition, birdshot plunkers, frying pans and rocks. One pesky storekeeper even aims an empty pistol to draw fire and taunt the brigands.

A Swede named Gustavson, who doesn't speak English, comes out of a cellar saloon and is shot in the top of his skull after failing to respond to one robber's command. (He dies several days later.)

Suffering from his face wounds, Miller remounts and pulls out his pistols. As he turns his horse to ride up Division Street, he is hit again, the bullet severing the outlaw's subclavian artery, and he falls to the ground in a heap.

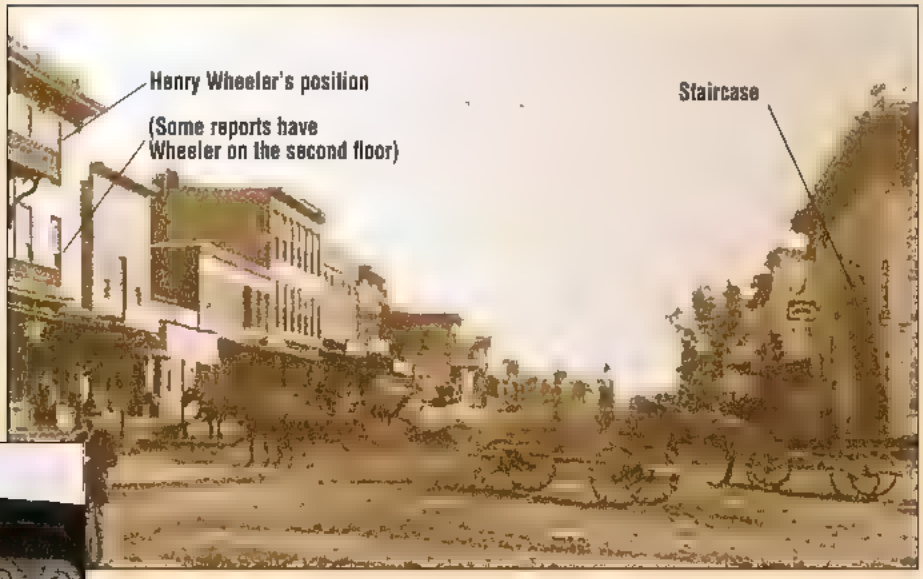
Cole rides over to Miller and dismounts. Cole sees the blank stare of death stamped on Miller's bloody face. As he leans over Miller, a bullet rips into Cole's left hip.

The elder Younger grabs Miller's two revolvers and remounts. Birdshot and buckshot whistle past his ears as Cole again rides to the bank door and pleads for the boys to leave. "I could not imagine what was keeping them so long," Cole later says.

Hearing the incessant firing from the street and the multiple pleadings of Cole, the robbers inside the bank become increasingly desperate. (See "Inside the Bank" sidebar.)

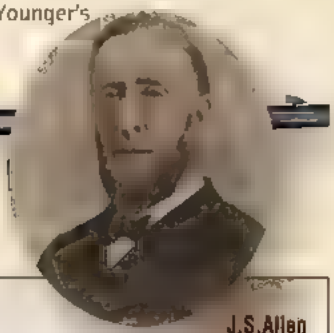
This shows a rarely published image of the Northfield battlefield, taken in 1876, the year of the attempted robbery. The view looks south on Division Street, straight into the scene of the fight. The Dampier House is on the left, with the third story windows from which Henry Wheeler fires. On the far right is the staircase that A.R. Manning and other citizen shooters use to their advantage. Note the many wagons and lack of saddle horses.

ALL PHOTOS COURTESY NORTHFIELD HISTORICAL SOCIETY UNLESS OTHERWISE NOTED



This 1876 photo (left) offers the most famous view of the bank and gunfight site. Note the lack of a hitching rail in front of the bank (which is how the site has been re-created today). Instead, the street has several hitching posts (see two behind buggy). These posts spread the outlaws' horses away from the bank entrance and may help explain why Bob Younger runs to the back of the staircase (some historians speculate he was trying to get to his horse). As Bob attempts to draw a bead on A.R. Manning, he is shot by Henry Wheeler (see the shot angle in the above photo). Using his single-shot Remington rifle (example shown below), Manning (below oval) kills Bill Chadwell and Bob Younger's horse, and he wounds Cole Younger in the hip.

REMINGTON RIFLE, BELOW, COURTESY EMF CO.



America's most famous outlaw brothers were photographed together for the only time in this image, taken after the Civil War, at the beginning of their outlaw careers. Fletch Taylor, a former guerrilla, stands far left, Frank sits center and Jesse stands left. Concerning hardware, Frank James states that he prefers Remington pistols (see the 1875 Remington revolver above) because they are the "hardest and surest shooting pistol made."

COURTESY ROBERT G. MCCUBBIN COLLECTION

Seeing a chance to escape, teller Alonzo Bunker dashes out the back door and is chased by Charlie Pitts. Firing twice, Pitts hits Bunker in the shoulder, but the banker escapes. With their plan unraveling at every turn, the outlaws finally heed Cole's third call and prepare to leave.

Outside, A.R. Manning bravely steps from behind the stairway at the corner of Scriver's and takes quick aim at outlaw Bill Chadwell (a.k.a. Stiles). Chadwell topples from his horse, shot through the heart. (Manning is also the one who shot Cole in the hip.)

"For God's sake come out," Cole pleads from the doorway of the bank, more desperate than ever. "They are shooting us all to pieces."

Pitts, Bob Younger and Frank James finally emerge from the bank. The last robber to leave climbs on the counter, turns and fatally shoots a stumbling, semi-coherent Joseph Heywood in the head.

Bob runs to the corner to confront Manning and several other townsmen. (Some sources claim Bob is merely heading for his horse, which has already been shot dead by Manning.)

While Bob plays hide-and-seek with Manning through the openings of Scriver's stairs, an upper-story shot from across the street rips into Bob's right arm, breaking the bone at the elbow. Undeterred, he deftly shifts his pistol to his left hand and continues firing.

As the others flee, Cole rides directly into the line of fire to pick up his little brother. A bullet severs one of Cole's bridle reins, forcing him to guide his mount with his knee and hand. As he turns his horse for Bob to climb aboard, Cole is hit in both the side and shoulder. His hat is also shot off. Another bullet rips away the back of his saddle. (One account reports Cole urges his brother to run, then picks him up a block away.)

The six wounded men give a meek rebel yell as they head south out of town. Although they have survived the Battle of Northfield, their painful ride has just begun.

Six Factors that Unhinge the Raid

- The matched outfits (white linen dusters) immediately arouse suspicion among the townspeople.
- Hardly anyone in that part of the country rides saddle horses (most use buggies or wagons); so the sight of eight, uniformed horsemen draws attention.
- At the time of the shoot-out, it is hunting season, and many guns in Northfield are loaded and waiting. As Adelbert Ames later says, "Every old musket, shotgun and pistol was drawn from its hiding place."
- Although Jesse James and his men chose a rich target, they strike when too many locals are on the streets. Cole Younger later writes, "I remarked to [Clell] Miller about the crowd and said, 'Surely the boys will not go into the bank with so many people about.'"
- In the south, where most of the James-Younger heists were committed, the poor locals didn't have much compassion for banks. Consequently, the posses that chased the gang gave up easily. But in Northfield, the outlaws encounter fierce resistance. Why? Everyone who shoots at them has money in the bank.
- In later years, Cole admits that, unbeknownst to him, Charlie Pitts, Bob Younger and Frank James had drank a quart of whiskey before entering the bank. He concludes that their drinking was the "initial blunder at Northfield." When the three robbers enter the bank, teller Alonzo Bunker smells the "stink of liquor" on them. The three bank employees undoubtedly feel they are dealing with three slow-thinking drunks, and in fact, they are. Once you consider the robbers' actions inside the bank, in the light of being drunk, it all makes sense.

In the end, what can go wrong, does. What worked before, doesn't. In seven short minutes, the lottery-driven dreams of Missouri's premier outlaws are blasted to kingdom come in a hail of mismatched, ugly bullets.

This bank interior photograph, taken after the robbery, shows the open vault at right; the door Alonzo Bunker runs through is at upper left. During the robbery, the wall clock stops at 2:10; it has never been reset.

Inside the Bank

Precious seconds turn to minutes as the three hapless bank robbers inside the bank become stymied by three bank employees playing dumb like a fox.

First, the robbers demand to know who is the cashier. But because the official cashier is out of town, all three employees honestly answer in the negative. Their response throws off the outlaws from the start, and things will only become worse.

Bookkeeper Joseph Heywood tells the bandits the safe is on a time lock and can't be opened. It's a lie. All the robbers need to do is turn the latch and the safe will open, but they never even try.

When one robber starts to go inside the vault to check it out, Heywood slams the door on him, bruising the outlaw. When the outlaw leader threatens him, Heywood yells at the top of his lungs, "Murder! Murder! Murder!"

Perhaps trying to shut him up, a robber cold-cocks Heywood with a pistol. The robbers then drag him inside the vault and try making him open the safe, but he's unresponsive. The bandits even fire a bullet next to his head (the shot heard outside) to scare him, but it doesn't work. Pulling a knife, one robber threatens to slit Heywood's throat and then nicks the bookkeeper's neck, but Heywood still won't, or can't, respond.

After teller Alonzo Bunker escapes, the thwarted outlaws get ready to leave empty-handed. A frustrated Bob Younger scoops up $26 and some change off the counter.

"The last robber to leave the bank," Frank Wilcox later testifies, "leaped upon the cashier's desk as he was leaving, and while he stood there, turned and shot Heywood as Heywood was staggering about the room in an effort to prevent himself from falling."

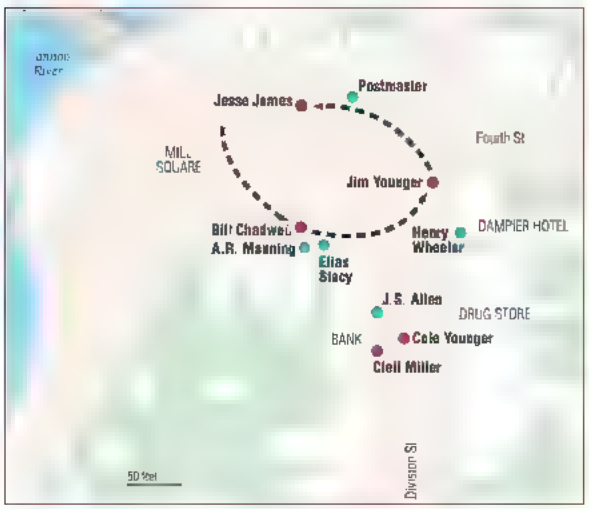
Three Phases of the Gun Battle

Phase One

As the gang crosses the iron bridge, two by two, the townsmen begin to take notice. Frank James, Bob Younger and Charlie Pitts tie their horses in front of the bank and walk to the corner to sit on dry goods boxes. As soon as they see the Jesse James-led trio arrive in the square, the men get up, walk to the bank and go inside.

Phase Two

After J.S. Allen sounds the alarm, Cole Younger fires his warning shot, and Jim Younger, Jesse James and Bill Chadwell begin riding the perimeter of the square, demanding that bystanders "get in." Within moments, the locals begin shooting at the riders.



Phase Three

As the seconds turn into minutes, the mounted riders are driven from Mill Square by gunfire directed at them from the Dampier House and from armed locals by the hardware stores. Choked off from the only bridge crossing, the gang retreats south out of town. They outlaws eventually cross a bridge in Dundas.

Aftermath: Odds & Ends

One of the mysteries surrounding the bank raid is where were the sheriff, the city marshal or lawmen of any kind? Local tradition says the chief of police hid in a dry goods box in the back of a store and didn't emerge until after the battle. This legend has been disproved by author and researcher John J. Koblas, who adds, "There really weren't any sheriff types in Northfield. It is believed the chief of police, Elias Hobbs, was involved in the battle."

In their haste to flee the bank, the outlaws left behind a duster and a grain sack with the initials H.C.A. (What the initials stood for has never been solved.) In the street, the citizens found two dead men, a single spur and two pistols, one of them being an ivory handled Colt .45. Bob Younger's dead horse yielded a fine saddle (illustrated here), which is now prominently displayed in the Northfield Museum.

After the Youngers were captured at Hanska Slough, a Faribault doctor extracted the ball that was still lodged in Cole Younger's hip and gave it to A.R. Manning, the man who had fired it. Manning carried it as a good luck charm for the rest of his life.

Recommended: *Faithful Unto Death: The James-Younger Raid on the First National Bank* by John J. Koblas, published by Northfield Historical Society Press.

Strange Stops on a Wayward,

"He's our prisoner," Cole Younger told a farmer the gang met on the road. "We're taking him to jail." "You're going the wrong way," the farmer said, pointing toward Faribault

ILLUSTRATION BY BOB BOZE BELL

• South of Northfield, the gang paused along the banks of the Cannon River to cleanse their wounds. A local man, Philip Empey, came by with a team of gray horses, hauling rails. The robbers waylaid him and stole one of the horses for Bob Younger. As the gang rode across the Dundas Bridge, several locals yelled at them. One asked, "What are you doing with Phil Empey's horse?"

• In Dundas, eyewitnesses confirmed that one of the outlaws (probably Cole Younger) cursed at the others for not following orders and for being drunk. As the gang rode by, a St. Paul drummer (salesman) remarked, "If Sitting Bull was after you, you'd ride a little faster." (George Custer's final battle, June 26, was recent news.) One of the bandits heard the remark and pulled out his pistol, sneering, "Get in there, you son of a bitch." The salesman got "in."

• A half-mile beyond Dundas, the gang stopped at a farm and asked for a pail of water. As Robert Donaldson procured a bucket, he inquired about the wounded rider. He was told the injured man had been shot by a "blackleg" in Northfield, and that the gang killed the assailant. The farmer asked the name of the man they killed. One of the men yelled, "Stiles," which was outlaw Bill Chadwell's alias.

• A farmer driving a wagon crossed paths with the gang and noticed Cole and Jim Younger were riding on either side of their brother Bob, while holding him in the saddle. The farmer asked if the wounded man is a prisoner. One of the gang assured the farmer the man was their prisoner, and that they were taking him to jail. The perplexed farmer told them they are heading in the wrong direction. One of the outlaws turned, saying, "Oh no! We're taking the right way."

• The gang traveled 11 miles in two hours. Beyond Millersburg, the men stopped a farmer and stole his horse, then stopped another farmer for his saddle, but the girth on this saddle broke, spilling Bob Younger into the road. Bob was once again put up to ride behind Cole, and the men kept going.

• Responding to telegraph messages, 15 men from Faribault arrived in Shieldsville, ahead of the gang. Unfortunately, they retired inside Haggerty's Saloon for some liquid courage and left their guns outside. The gang rode into town and stopped at a pump to take water for their horses and their wounds. Someone from inside the saloon tried to come out, but the gang buffaloed them and rode off shooting as they left.

• The Faribault posse pursued the gang on the Old Dodd Road, firing at them as they ascended a hill. The gang returned fire. Charlie Pitts was thrown from his horse. As Pitts remounted, his saddle cinch broke, and he fell again. Pitts jumped up behind Bob Younger (whose horse was being led by Cole), and he and the rest of the robbers disappeared into the "Big Woods."

Wet Journey

• A torrential downpour moved through the area. Heavy rains would continue on and off for two weeks.

• Former Civil War Union Gen. John Pope was put in charge of the robber roundup operation. He established command headquarters at Eagle Lake, and he stationed law enforcement officers, troops and volunteers on picket lines from the Wardlaw Ravine to the Waseca County line.

• Surrounded near German Lake, the gang abandoned its horses, tied them to trees and took only their bridles. The men then slipped through the picket lines on foot and escaped.

• On September 12, Faribault posse members found two of the outlaws' horses about five miles north of Lake Elysian. They also found five saddles.

• Two or three miles from Mankato, the gang discovered a deserted farmhouse and holed up for two days and two nights. Although they had slipped through several dragnets, they traveled less than 50 miles in five days.

• Rewards for the robbers reached over $3,000 a man, and many in Minnesota and Iowa came down with "robber fever."

• The rain continued to fall. Old-timers claimed it is the wettest two weeks in memory. All the streams were swollen, bridges were out and the entire area was a quagmire. The weather worked in favor of the robbers because their tracks were immediately wiped out by the rain.

• On September 13, a farm hand was kidnapped and forced to show the outlaws the way through Mankato and across the Minnesota River. "After about a mile," Cole Younger later recounted, "we turned him loose." Although the kid promised not to rat them out, the farm hand went to the sheriff and told all.

• A posse jumped the gang near Minneopa Falls, but they escaped, barely. The gang left behind "part of a roasted chicken, some green corn, a hat and a rubber overcoat."

• Near Rush Lake, the robbers decided to split up. Jesse and Frank James stole a horse and headed west, while the Youngers and Pitts headed southwest on foot.

• At the edge of Linden Lake, a father and his son were milking cows out on the road (the driest place near their farm). When two of the outlaws, Jim Younger and Charlie Pitts, passed by, the boy, Oscar Sorbel, told his father he thinks the men were the Northfield bank robbers, but his dad was not convinced. "No," Ole Sorbel replied, "They was nice men." Oscar watched the two men disappear into the timber. After warning three neighbors, Oscar took the harness off a draft horse and rode the seven miles to Madelia, spreading the news.

• Two separate posses converged on Hanska Slough and successfully blocked the Youngers' escape route.

The Six Who Won't Get Away

Photographs of the captured Younger gang members will be widely sold for four bits. This photo collage of dead and captured robbers (right) will be printed as cartes de visite and collected and sold throughout the United States. This scrapbook example, with rope border, shows six of the eight robbers: dead Clell Miller and Bill Chadwell (from left, top row), dead Charlie Pitts and wounded Cole Younger (second row), and wounded Jim Younger and Bob Younger (third row).

"I can die just as game as you can. Let's get it done," Charlie Pitts said to Cole Younger, just before standing up and firing at the posse.

ALL ILLUSTRATIONS BY BOB BOZE BELL

This is Where Cole Younger Dies

The incredible true story of how the leader of the Younger Boys cheated death and taught a nation patriotism.

When the Younger brothers were captured at Hanska Slough on September 21, 1876, after the failed bank robbery in Northfield, Minnesota, a reporter from St. Paul's *Pioneer Press* visited the Youngers in Madelia as they recovered from their wounds. Bob Younger told him, "I had tried a desperate game and lost. We are rough boys, used to rough work, and we must abide by the consequences."

The reporter had first stopped in to see Cole and James, who the doctor would not allow to talk much. Cole managed to say only that he thanked the citizens of Madelia for treating them with kindness.

Cole, the eldest of the Younger brothers, would be portrayed by a newspaperman who knew Frank James, Robertus Love, as a man whose bravado proved bulletproof. "Thomas Coleman Younger, who looked like a bishop and fought like a Bengal tiger, lay upon the ground soaked with rainfall and with his own blood—and smiled as he saw approaching him Colonel Vought of the Flanders House at Madelia, hot rifle in hand."

The Younger brothers had stayed there prior to the Northfield Raid.

"How are you, landlord?" Cole asked.

Cole could see only out of his left eye. He had been struck by a rifle ball under his right eye, which destroyed the optic nerve.

The "devotion of the brothers" was cited as the reason why the Youngers had not escaped. "[Jim Younger's] mouth was so badly shattered and the hemorrhage was so profuse that it left a trail of blood that was easily followed. At last he became so weak that it was necessary for Cole and Bob to ride beside him to support him. By this they were delayed several days and in the meantime the country was swarming with their pursuers.

"Jesse James objected and remarked to Cole that their trail could be followed by a blind man, and as they of course did not want Jim to fall in the hands of their pursuers, they had better dispose of him and end his sufferings as his death was certain anyhow.

"Bob and Cole looked at James and Frank replied, calling him a cold-hearted villain, a monster with whom he could never associate again, and adding that he would stay by his brother until he died and would then carry his body as far as he had strength to make it possible. This was the reason for the separation of the party. the Jameses left and escaped," *The Cincinnati Enquirer* reported Bob saying in an earlier interview while reporting on Bob's death from tuberculosis on September 16, 1889.

Cole would outlive both his brothers. After he and Jim were released from prison in 1901, Jim committed suicide the following year. Cole outlived Jesse James, killed by Bob Ford in 1882, and Frank James, who died in 1915, but, beforehand, in 1903, had lectured with Cole on a tour of the South. Cole died the next year, on March 21, 1916, in his hometown of Lee's Summit, Missouri.

Hanska Slough Shoot-Out

What had led up to the Youngers' capture?

The three brothers, along with cohort Charlie Pitts, were fleeing the failed First National Bank robbery in Northfield, Minnesota. They slipped into a slough, on foot, and disappeared in a dense tangle of wild plums and vines.

The uproar over the robbery attempt had unleashed anywhere from 40 to 150 citizens on the scene. Surrounding Hanska Slough, Watonwan County Sheriff James Glispin and Capt. William W. Murphy asked for volunteers to help them flush out the desperados. Five men stepped forward—Col. T.L. Vought, Ben M. Rice, George A. Bradford, C.A. Pomeroy and S.J. Severson.

The posse made its way into the river bottom, spread out at 15-foot intervals and

Seven brave men spread out at Hanska Slough to flush out the robbers.

scanned the soggy ground ahead of them. They wanted the culprits to surrender and were only to shoot if shot at.

As the manhunters approached where Pitts and the Younger brothers had hunkered down, Pitts said, "We are surrounded. We had better surrender."

Cole replied, "Charlie, this is where Cole Younger dies."

"All right, Captain. I can die just as game as you can," Pitts responded. "Let's get it done."

With those words, Pitts stood and fired.

Sheriff Glispin dropped to one knee and fired back, hitting Pitts in the chest. The posse lit up the thicket with smoke from their blackpowder rifles.

The Youngers struck back, hitting a couple of the possemen.

When the sheriff yelled out, "Hold the line!" the smoke cleared and gunfire paused.

"I surrender. They're all down but me!" said a voice from the thicket.

Glispin yelled out to his men to hold their fire and ordered the outlaw to step out with his hands high. When the voice responded he couldn't because his arm was broken, the sheriff told him to raise what he got.

Bob Younger hobbled out, waving a bloody white handkerchief in his left hand. A shot from the bluff above, where others had stayed behind as the seven-man posse crashed through the brush, ripped through the trees, hitting the youngest Younger.

"I was surrendering," Bob moaned, "and you shot me."

The pissed-off sheriff yelled out, "I told you to hold your fire! I'll kill the next man who shoots!"

Hanska Slough fell deadly silent. Glispin and Murphy, followed by the five possemen, passed into the thicket and found the outlaws in contorted poses.

The manhunters kicked away pistols from the robbers' hands. One of the robbers stared up at nothing; Charlie Pitts had died game.

Cole sat up on one elbow, belligerent and woozy, like a bear awakened from a long hibernation. "Come on," he sputtered, "I'll fight any two of you sons of bitches."

He tried to stand, but he couldn't. With his one good eye, he leered at the manhunters and said, "I'll take on any two of you bastards in a fair fight!"

Bob moaned, "Give it up, Cole, or they'll hang us for sure."

"What's the difference if we hang tomorrow or today?" the big bear of a man bellowed. "Let's get it done."

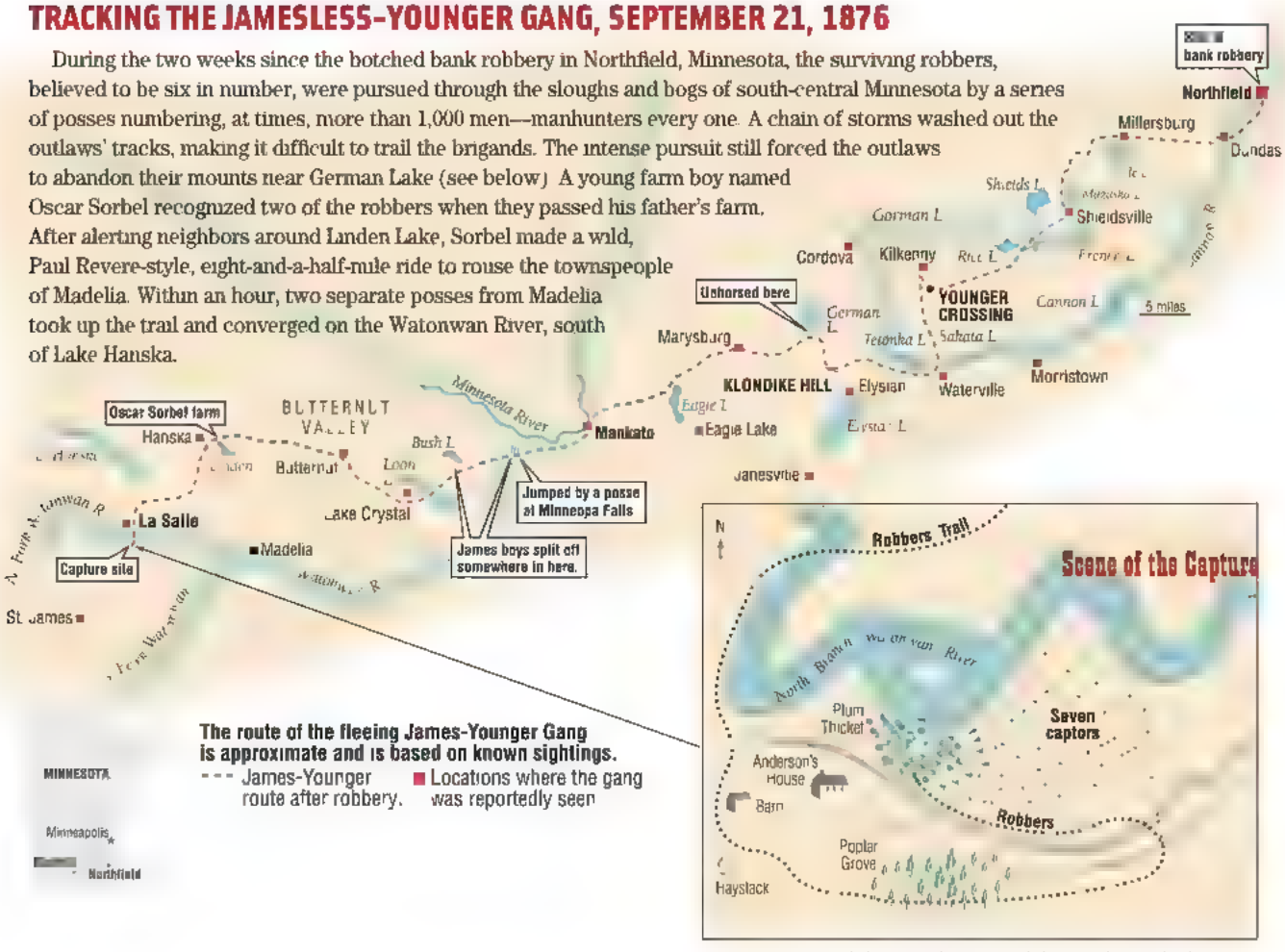
Just then, a lumber wagon crashed through the underbrush, to transport the outlaws, defusing the situation.

As the wagon lurched onto the road, spitting mud from its laden wheels like an overloaded manure spreader, the clear light showed the manhunters just how badly their game was shot up.

Sheriff Glispin put his hand on Jim's shoulder and said, "Boys, this is horrible,

TRACKING THE JAMESLESS-YOUNGER GANG, SEPTEMBER 21, 1876

During the two weeks since the botched bank robbery in Northfield, Minnesota, the surviving robbers, believed to be six in number, were pursued through the sloughs and bogs of south-central Minnesota by a series of posses numbering, at times, more than 1,000 men—manhunters every one. A chain of storms washed out the outlaws' tracks, making it difficult to trail the brigands. The intense pursuit still forced the outlaws to abandon their mounts near German Lake (see below). A young farm boy named Oscar Sorbel recognized two of the robbers when they passed his father's farm. After alerting neighbors around Linden Lake, Sorbel made a wild, Paul Revere-style, eight-and-a-half-mile ride to rouse the townspeople of Madelia. Within an hour, two separate posses from Madelia took up the trail and converged on the Watonwan River, south of Lake Hanska.



BASED ON A MAP FROM THE 1876 BOOK *THE NORTHFIELD RAID*, BY JOHN JAY LEMON

but you see what lawlessness has brought to you?"

Cole may have shuddered internally at hearing that, looking at Jim, who appeared to be at death's door. Jim had been returning home from visiting an uncle in California when he just happened to run into his brothers on a train in Council Bluffs, Iowa. Cole had urged him to join them and, thus, Jim ended up as part of the Northfield and Madelia fiascos.

Patriotic Musings

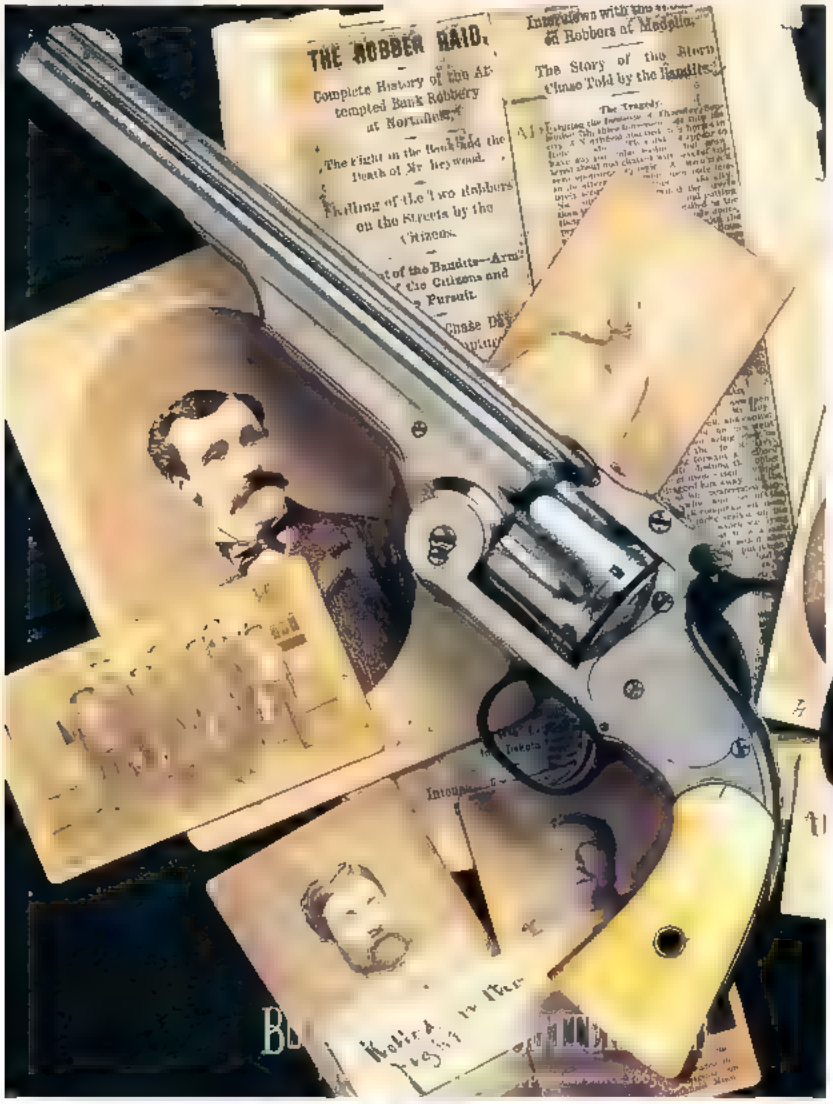
Cole, of course, did not die that day. After serving 25 years in prison, Cole returned to his native Missouri in February 1903 and shed his outlaw ways.

Within a month, Cole had written up his autobiography. Since book sales were poor, he decided to start up a Wild West show with a surprising partner, Frank James, who, with his brother Jesse, had left the Younger brothers behind to meet their downfall.

The show ended up being a disaster, and, in November, Cole had to pull his pistol on one of the show owners to get the two of them released from the tour

Frank returned to the family homestead where he grew up, and Cole took on a few gigs before he began the life he always had said he was meant to live: preacher.

Cole had revealed as much while he was in prison, in 1880, when author J W. Buel asked him about his prison duties. "I occupy

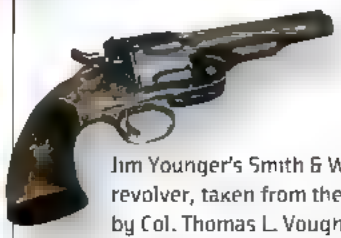

THE ROBBER RAID.
Complete History of the Attempted Bank Robbery at Northfield.
The Fight in the Bank and the Death of Mr. Heywood.
Killing of the Two Robbers on the Streets by the Citizens.
Interviews with the Robbers of Madelia.
The Story of the Bloody Chase Told by the Bandits.

Sheriff James Glispin (oval, top photo) ended up with Cole Younger's #3 Russian First Model .44 caliber Smith & Wesson, single action revolver (shown). The revolver, serial number 28009, had an eight inch barrel, with a nickel plated finish and ivory grips. In October 1997, then gun sold at a Butterfield & Butterfield auction in San Francisco, California, for $211,500. The auction catalog showed clippings and photos from the Northfield Madelia affair.

COURTESY BUTTERFIELD & BUTTERFIELD

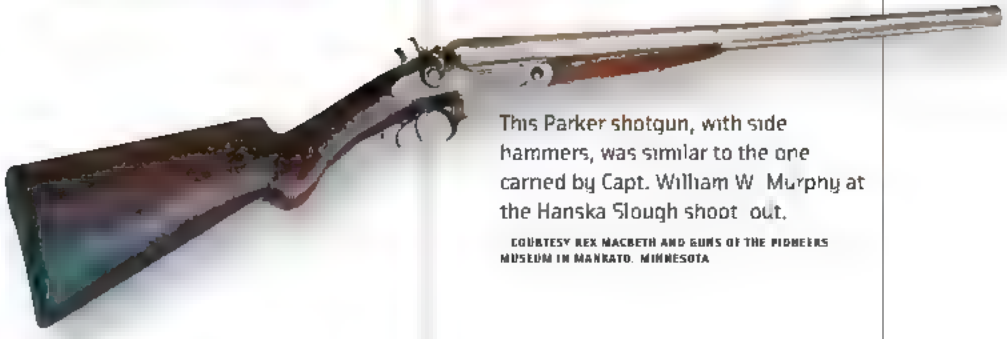
Charlie Pitts's #3 Russian Second Model .44 caliber Smith & Wesson revolver

TRUE WEST ARCHIVES



Jim Younger's Smith & Wesson revolver, taken from the outlaw by Col. Thomas L. Vought

COURTESY MADELIA MUSEUM IN MADELIA, MINNESOTA



This Parker shotgun, with side hammers, was similar to the one carried by Capt. William W. Murphy at the Hanska Slough shoot out.

COURTESY REX MACBETH AND GUNS OF THE PIONEERS MUSEUM IN MANKATO, MINNESOTA

THE STORY OF COLE YOUNGER

Cole Younger published his autobiography in 1903, which included material he used in his lectures

much of my time in theological studies for which I have a natural inclination," Cole said. "It was the earliest desire of my parents to prepare me for the ministry, but the horrors of war, the murder of my father, and the outrages perpetrated upon my poor old mother, my sisters and brothers, destroyed our hopes so effectually that none of us could be prepared for any duty in life except revenge."

Cole's affiliation now was the church of life, and he embarked in 1909 on a lecture tour to share "What My Life has Taught Me." Patriotism was a major feature of his speech.

"A man may be an outlaw, and yet a patriot," he said. "There is the outlaw with a heart of velvet and a hand of steel, there is the outlaw who never molested the sacred sanctity of any man's home, there is the outlaw who never dethroned a woman's honor or assailed her heritage, and there is the outlaw who has never robbed the honest poor."

Touching on his notorious robberies and capture, he said, "I am not exactly a lead man, but it may surprise you to know that I have been shot between 20 and 30 times and am now carrying over a dozen bullets which have never been extracted. How proud I should have been had I been scarred battling for the honor and glory of my country. Those wounds I received while wearing the gray, I've ever been proud of, and my regret is that I did not receive the rest of them during the war with Spain, for the freedom of Cuba and the honor and glory of this great and glorious republic. Yes, I was in prison then, and let me tell you dear friends, I do not hesitate to say that God permits few men to suffer as I did, when I awoke to the full realization that I was wearing the stripes instead of a uniform of my country."

He spoke on how prison could redeem a man. "For a man who has lived close to the heart of nature, in the forest, in the saddle, to imprison him is like caging a wild bird. And yet imprisonment has brought out the excellencies of many men. I have learned many things in the lonely hours there. I have learned that hope is a divinity; I have learned that a surplus of determination conquers every weakness; I have learned that you cannot mate a white dove to a blackbird, I have learned that vengeance is for God and not for man . . . I have learned that the honor of the republic is put upon the plains and battled for."

He encouraged patriotism in times of peace: "There are times when I think the American people are not patriotic enough. Some think patriotism is necessary only in time of war, but I say to you it is more necessary in time of peace.

"When the safety of the country is threatened, and the flag insulted, we are urged on by national pride to repel the enemy, but in time of peace selfish interests take the greater hold of us, and retard us in our duty to country.

"It may be presumptuous of me to proffer so many suggestions to you who have been living in a world from which I have been exiled for 25 years . . .

"I hope to be of some assistance to mankind and will dedicate my future life to unmask every wrong in my power and aid civilization to rise against further persecution. I want to be the drum-major of a peace brigade, who would rather have the good will of his fellow creatures than shoulder straps from any corporate power."

Most important, he wanted to make sure others did not follow his path. "There is no heroism in outlawry, and the fate of each outlaw in his turn should be an everlasting lesson to the young of the land."

When Cole shared why he had written his autobiography, which featured material he used in his lectures, he stated, "In this account I propose to set out the little good that was in my life, at the same time not withholding in any way the bad, with the hope of setting right before the world a family name once honored, but which has suffered disgrace by being charged with more evil deeds than were ever its rightful share."

Had Cole died on September 21, 1876, he never would have had the chance to tell his side of the story.

Seven Uncommon Men

These members of the Madelia posse shot it out with the robbers at Hanska Slough. Each man received $246 for their efforts. (From left) Sheriff James Glispin, Capt William W. Murphy, George A. Bradford, Ben M. Rice, Col. T.L. Vought, C.A Pomeroy and S.J. Severson

COURTESY NORTHFIELD HISTORICAL SOCIETY

Cole Younger's Wounds

At Hanska Slough, a ball entered just behind the angle of the right side of Cole's jaw, passing over the palate arch and lodging in the left side of the upper jaw. He also had four bullet wounds in the back, whether they were received at Northfield or Hanska Slough is unknown. Buckshot penetrated his left shoulder blade, another two inches below, both lodging in fleshy parts and two inches deep. Another entered the middle third of his arm, passing upwards two inches; still another passed behind the armpit. His feet were painful to the touch, and his toenails came off when his boots were removed.

ALL PHOTOS TRUE WEST ARCHIVES UNLESS OTHERWISE NOTED

Jim Younger's Wounds

A ball entered the center of Jim's upper jaw, destroying nearly half of the upper jawbone. Witnesses later saw pieces of his jawbone removed showing two or three double teeth. His upper lip was swollen and the inside of his mouth was sore, making it difficult for him to speak. Jim was also hit by buckshot in the fleshy part of his middle thigh. A doctor gave him and the other Youngers opiates to help them sleep.

Bob Younger's Wounds

In Hanska Slough, Bob was hit by a ball that entered just below the right side of his shoulder blade, passed around the body and exited near the nipple. His broken arm, which he sustained in Northfield, was nearly healed by the time the doctor examined him. A large man, light complexioned, no beard and, at his capture, his face recently shaved, Bob was intelligent, shrewd and not as communicative as either of his two brothers.

COURTESY ROBERT G. MCCUBBIN

Charlie Pitts's Wounds

Charlie was six feet tall, 175 pounds, with thick black hair and a heavy moustache and goatee. The fatal bullet entered his left breast, one inch from the center of the breastbone and approximately three inches from the neck. Pitts's corpse was shipped to St. Paul and displayed in the west wing of the capitol. Over 2,000 of the curious paid 10 cents each to file past the dead robber.

BY MARK LEE GARDNER

A Graphic Novel Breaks Ground

A James-Younger historian shares the genesis of turning his nonfiction Northfield Raid tale into a visual account.

the desperados kept up their yelling and gunshots
the robbers clambered up into the locomotive's cab
BETTER KEEP QUIET, YOU KNOW, AND HOLD HER REAL STEADY
Nate Olson • Mark Lee Gardner
SHOT ALL TO HELL

Western graphic novels are quite popular in Europe, but the genre is still finding its audience in the United States. Shown on this spread are some scenes from Mark Lee Gardner's latest project, the *Shot All to Hell* graphic novel, which is illustrated and colored by Nate Olson and Nic Chapuis.

ILLUSTRATION WORK BY NATE OLSON AND NIC CHAPUIS

I grew up reading the *Classics Illustrated* comic book series, especially those about Daniel Boone and other frontiersmen. I got a lot of these whenever my parents stopped at Mart Drug in Chillicothe, Missouri, after taking us to a movie.

Like other boys growing up during the 1960s and 1970s, I was also a fan of the usual suspects: Batman, Spider-Man, Justice League. My favorite comic strip in the Sunday paper was *Mark Trail*, loosely based on Charles N. Elliott, a U.S. forest ranger who edited *Outdoor Life* magazine from 1956 to 1974. Thus, not surprisingly, I avidly read *Outdoor Life*, particularly its monthly adventure feature, "This Happened to Me," which was illustrated just like a graphic novel.

I didn't come up with the idea of adapting my 2013 nonfiction book on the Northfield Raid as a graphic novel. Artist Nate Olson did. He's the nephew of a close friend of my wife who grew up in Northfield, Minnesota. I actually stayed with Nate's grandparents in Northfield while I was researching *Shot All to Hell* (his grandmother was a former archivist for the Northfield Historical Society), but I had no idea they had a grandson who was an artist until he got in touch with me.

Olson sent me some sample illustrations of his work, and I was impressed enough to give him the green light to try an adaptation.

When I saw the first panels he did of *Shot All to Hell*, I was blown away, and so was my agent, Jim Donovan. Donovan went about finding a publisher for us.

Meanwhile, Olson and I hammered out which aspects of the story were important for him to adapt from my nonfiction book, and he sent me

Then, with a "Goodbye, boys," the robbers jumped to the ground on the side of the car and mounted their horses
As they disappeared down the tracks, one of them fired parting shot in the air
TELL ALLAN PINKERTON AND ALL HIS DETECTIVES TO LOOK FOR US IN HELL!
and began selling the florids and shooting their revolvers as they galloped to Division Street.

preliminary drawings for my comments. I tried to give him a lot of rein, as I wanted this to be his interpretation of my story, and I feel he nailed it.

The biggest challenge for me was reducing and revising the text from my book to fit the graphic novel format. I had to keep reminding myself that the illustrations often made some text unnecessary, that Olson's art did the explaining for me. As the old saying goes, "A picture is worth a thousand words."

Donovan ended up finding a great publisher for the graphic novel, Insight Comics. Executive Editor Mark Irwin wanted a Western for the list and was drawn to the story of the Northfield townspeople fending off this notorious gang of outlaws, the James-Younger Gang. With a publisher set for the graphic novel, colorist Nic Chapuis joined the team.

Olson is also interested in adapting my dual biography of Billy the Kid and Pat Garrett, *To Hell on a Fast Horse*. We'll have to see how the *Shot All to Hell* graphic novel fares in the marketplace first!

Mark Lee Gardner's graphic novel adaptation of *Shot All to Hell* will be released in September 2018 from Insight Comics. He is currently working on a dual biography of Crazy Horse and Sitting Bull.

Mark Lee Gardner & Nate Olson

SHOT ALL TO HELL GRAPHIC NOVEL SIGNINGS

The graphic novel's release date, September 4, is just three days before the anniversary of the Northfield Raid. Either Mark Lee Gardner or Nate Olson will be signing the graphic novel.

September 7-9
Defeat of Jesse James Days
Northfield, Minnesota
Various times throughout event

September 9
Jesse James Birthplace
Kearney, Missouri
2-4 p.m.

BY THOMAS C. BICKNELL AND CHUCK PARSONS

TIME TO DIE

Despite a handicapped left hand, Jack Harris felt confident he could kill troublesome gambler Ben Thompson.

Four years before controversial lawman Ben Thompson and pal John King Fisher were killed at the Vaudeville Theatre in San Antonio, Texas, on March 11, 1884, Thompson set into motion a feud that ultimately cost him his life.

The feud was sparked in late February 1880, when Thompson, an owner of a gambling hall above the Iron Front Saloon on Congress Avenue in Austin, was visiting San Antonio and decided to try his luck at the gambling room run by Joe Foster on the second floor of Jack Harris's Vaudeville Theatre, located on the northeast corner of Main Plaza.

San Antonio's version of what transpired goes: Thompson lost his cash playing monte and exchanged his gold watch and some diamonds for $1,000 to continue to gamble. He lost $360 of that, switched over to play

This previously unpublished image shows the "Fatal Corner" in San Antonio, Texas, where Ben Thompson killed Vaudeville Theatre owner Jack Harris (inset opposite page) and was later gunned down alongside John King Fisher.

FATAL CORNER PHOTO COURTESY KURT HOUSE COLLECTION; JACK HARRIS PHOTO COURTESY WESTERN HISTORY COLLECTION UNIVERSITY OF OKLAHOMA. IMAGE # 2149

faro and did not lose or win any more. He turned over his chips to Foster and said to keep his watch and diamonds on collateral for the $360 owed to the house. The next night, after Thompson retrieved his items, he pulled a pistol on Foster, refused to pay the balance and left. The following day, Thompson admitted to Foster he had been drunk, but still did not pay what he owed, and returned to Austin.

Austin's version was recounted by William M. Walton, who worked with Thompson on his autobiography and finished it after the gunman's death. When Thompson's run of luck went against him, he watched the game go on and became convinced it was rigged. Angry at being cheated, he recovered his jewelry and, when Foster demanded payment for what was owed, Thompson pulled his pistol and denounced Foster as a cheat.

In either case, Thompson never paid his gambling debt. When the generally peaceable Harris found out about the altercation, he could not allow Thompson's behavior to pass, or else others would attempt to take their money back in a similar fashion. As the principal partner, he banned Thompson from ever entering the Vaudeville again.

Jack Harris's Wrath

At the end of the year, on December 18, the degenerate gambler graduated to lawman. Austin had declared Thompson city marshal.

That December, a bitter Harris visited with Fort Worth resident and former Texas Ranger M.B. Davis, at Wolfson's store on Main Plaza, located a block west of his saloon. He told Davis "if Ben Thompson ever fusses my corner," I will shoot him "with a shot gun loaded with buck shot and make a hole in him that a cat can jump through," adding, "you folks are all superstitious about Ben Thompson—but if he has a charm about him I will break it."

Despite his handicapped left hand, Harris had every confidence he could kill Thompson, telling Davis: "I believe it has come his time to die any way. I won't give him any more show than a mad dog."

In February 1881, San Antonio invited the Texas Legislature to visit the city. Thompson joined Austin officials on the excursion to the Alamo City. While most of the excursionists took in the famous sites, which included touring the ruins of the Alamo chapel and the other Spanish missions, Thompson decided to visit Harris's Vaudeville Theatre.

Foster initially tried to bar the troublemaker's entrance, but when Thompson threatened to blow his police whistle, which would have emptied the gambling hall of customers, Foster acquiesced. Harris was furious when he later learned Thompson had forced his way into his place.

Harris walked out of the Vaudeville's front doors, cradling a double-barrel shotgun in his arms, ranting, "By God, I want nothing to do with him. I want him to let me alone. I have told him not to come in my house. And if he comes in here, I intend to kill him," as witnessed by San Antonio lawyer Leo Tarleton.

Harris sent for Bexar County Sheriff Thomas P. McCall, but McCall reminded Harris that "his house was a public house and anybody had a right to go in there if he behaved himself."

"I'm Coming to Your House"

The next evening, Thompson and Harris ran into each other at the Green Front Saloon. William H. Simms witnessed the meeting, reporting Thompson said he heard Harris had been looking for him with a shotgun, which Harris denied.

Harris reiterated his preference that Thompson not enter his establishment. Thompson responded, "Well, I'm coming to your house. And if the doors are closed, I'm going to kick them down...if you think I care a damn for you, you jump out there on the plaza with your shotgun."

The argument ended as fast as it started. Both exited the saloon and, the next morning, Thompson boarded the train with the other excursionists and returned to Austin.

Soon after, Texas newspapers stated Thompson had "declared war against [San Antonio's] gambling dens, and threatened to have them closed by the legislature. He declares they are robbers' dens" and there was "not an honest card dealt in them, and that he knows where of he speaks, having been a gambler all his life."

In November 1881, Thompson won re-election as city marshal. Another December came with Harris feeling bitterness. On Christmas Day, Harris got into a conversation with William M. Edwardy, the Galveston correspondent for the *Houston Post*. He heard Edwardy had gotten into "some sort of fuss" with Thompson, which Edwardy shook off as a misunderstanding that had been fixed.

Harris advised Edwardy that he was wrong to think the matter was settled, saying, "if I were in your place, the first time I got Ben Thompson out of Austin I would walk up to him and shoot him down like a dog and nobody would do anything to me... this is what I'm going to do if I ever got the drop on him if he ever comes into my place I'm going to shoot him down without saying a word to him."

Thompson paid another visit to San Antonio, in February 1882, but this time he stayed away from the Vaudeville. The next month, the San Antonio *Daily Express* announced that the "Vaudeville will be resplendent with electric light to-night."

John King Fisher, posing with fiance Sarah (inset), was considered the king rustler of Texas's Nueces Strip for years. He became a deputy of Uvalde County and was a strong contender to be elected sheriff when he was killed along with Ben Thompson. Their death site, the Vaudeville Theatre, is shown in this 1882 view of the north side of Main Plaza in San Antonio, Texas.

FISHER PHOTO COURTESY DOVALINA FAMILY COLLECTION, LAREDO, TEXAS AND LARRY SHAVER, VAUDEVILLE THEATRE PHOTO COURTESY WESTERN HISTORY COLLECTIONS, UNIVERSITY OF OKLAHOMA. IMAGE # 222

The theatre was the first subscriber to the San Antonio electric company. This decision to modernize would have a fateful consequence for Harris.

Beyond the Glow

Another Thompson trip to the Alamo City, in May, also proved uneventful. Thompson's success as city marshal in Austin put him among the top contenders to challenge Travis County Sheriff Edward Creary for his job. The city marshal's personal feud with Harris, however, would intervene and bring an abrupt end to his career as a peace officer.

In July 1882, during the annual reunion of Confederate Gen. John Bell Hood's Texas Brigade held in San Antonio, Harris told a crowd of members, "Ben Thompson could not walk the streets of San Antonio and do as he does in Austin. he could not go around and break up shops like he does in Austin. ,he had tried his little game on here once and got set back."

I will "make a hole in him that a cat can jump through."

Meanwhile, Thompson had gotten word of a $1,000 bounty on a bond thief. Suspecting he could find the wanted man in San Antonio, he headed to the Alamo City on July 10, taking along his son, Ben, and daughter, Katie, and their cousin. The next day, he left them at the home of friends, then commenced his search to find the fugitive, including stopping in at the Vaudeville.

When a friend warned Thompson his life was in danger, he left the Vaudeville, but returned around dusk, roughly four hours later. Beforehand, down the street from the Vaudeville, Thompson had stopped at Charles Hummel's gun shop and purchased five Winchester .44 caliber centerfire cartridges for 10 cents.

The electric lighting made the Vaudeville saloon interior brighter than it ever had been. At around 6:45 p.m., Thompson walked in the east door, the one nearest Sim Hart's cigar store on the corner of Commerce and Soledad Streets.

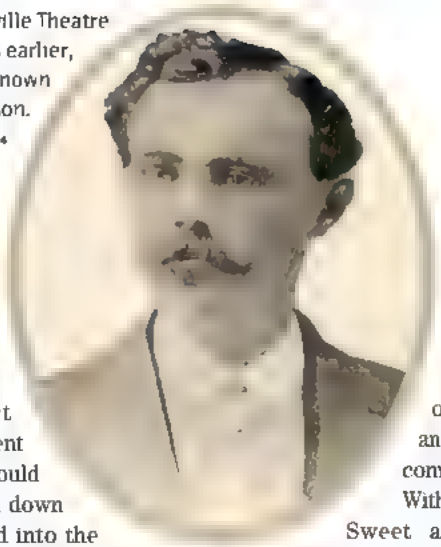
As he downed his drink of whiskey, he told bartender Barney Mitchell that he was here to close the whorehouse and to tell Foster and Harris they are thieves and "living off of the product of the whores."

Thompson stood at the bar for a couple minutes and then left through the east door.

Leon Rouvant, a watchmaker who owned a jewelry store on Main Plaza, was heading inside the Vaudeville to eat a meal and, seeing Thompson, invited the Austin lawman to join him inside for a drink.

Simms, having seen Thompson at the establishment, left the Vaudeville and found Harris at Wolfson's corner. He told him Thompson was at the bar and then gave Harris one of two pistols he had hidden under his coat.

Upon reaching the Vaudeville, Harris looked through one of the slats into his barroom and saw Thompson with his back to him. The distance was a mere 12 feet from where Harris was standing to the counter where Thompson was drinking with Rouvant. Downing his drink, Thompson left Rouvant at the bar and exited the east door.



Ben Thompson was 37 when his feud began with Vaudeville Theatre owner Jack Harris. This photo of him was taken a few years earlier, in Wichita, Kansas, when he was 29, and it is the earliest known image of Thompson.

COURTESY WESTERN HISTORY COLLECTION, UNIVERSITY OF OKLAHOMA. IMAGE # 2146

Harris made his way through the barroom to the theatre's ticket office, where he grabbed his double-barrel shotgun, laying it across his maimed left hand. About 40 feet away, Thompson was outside talking with Simms.

When his eye caught something inside the saloon, Thompson placed his hand on his pistol. To better see through the lattice screen and into the barroom, Thompson stooped down and stepped back off of the edge of the sidewalk, placing himself beyond the glow of the outside electric light.

Thompson called out to the man who had caught his attention, Harris, asking him what was he doing? Harris taunted him and swung out his shotgun. Thompson went for his six-shooter, fired through the screen and shot Harris in the chest. A second or two ticked by before he fired again.

With his smoking pistol in his hand, Thompson calmly strode off onto the plaza in a westerly direction.

Harris was taken to his residence, where Dr. Adolph Herff examined the wound and determined the ball had carved through the breastbone and then passed through Harris's right lung, severing major blood vessels before exiting below his right shoulder blade.

Without naming Thompson, Harris remarked, "He took advantage of me and shot me from the dark."

Thirty minutes after he was carried to his home, Harris let out his final bloody gasp.

Killed One Man Too Many

Thompson, meanwhile, had a drink at George Horner's saloon, telling the owner to call Marshal Philip Shardein into the saloon if he passed by. He then went to his room at the Menger Hotel and spent the night undisturbed. Before going to bed, he sent word to Sheriff McCall and Marshal Shardein that he would surrender himself when the excitement was over.

On the streets of San Antonio, many people held the opinion that Thompson had finally killed one man too many.

On July 25, exactly two weeks to the day after Harris was shot, Sheriff McCall locked arms with Thompson and pushed his way through the crowd to the Bexar County courthouse for the habeas corpus trial.

Simms testified how Harris was only armed to protect himself and, if his intent had been to kill, he could have shot Thompson down when he first peered into the barroom. Judge George H. Noonan denied bail for Thompson.

The day after, Thompson tendered his resignation as Austin's marshal, effective September 1. The city council at first refused to accept his resignation, but by October 23, finally did.

As the months passed, the public continued to find the case interesting. On December 12, the *National Police Gazette* retold the story of Harris's death and how the Austin lawman was sitting in a San Antonio jail cell. The article ended with a final comment, "Really, a policeman's lot is not a happy one in the cowboy state."

The trial finally started on January 16, 1885, and Thompson found relief in his "not guilty" verdict. Back in Austin, Thompson was greeted by the Colored Brass Band and a crowd singing, "For he's a jolly good fellow, which nobody can deny."

John Cardwell of the *Statesman* agreed with the jury that Thompson had acted in self-defense, but he felt the "reception was not a proper example to be set in any community. The spirit which induced it was a sort of hero worship, ..but it was indelicate and sadly advised on behalf of a man who had signalized himself in being the first to take life in private matters."

Thompson purchased a two-story home across the road from the Main Building of the University of Texas. In Austin, the question was often asked, "How did Thompson succeed in having so much money?"

Alexander E. Sweet and John Armoy Knox, in their weekly publication *Texas Siftings*, offered an answer: "He was not a successful gambler, but he owned a third interest in all the gambling establishments of Austin. His income from this source often aggregated thousands of dollars a week. In consideration of this third interest in the profits of these establishments he protected them from any possible interference on the part of the police, and also from any outside competition."

Without openly stating so, Sweet and Knox revealed Thompson was operating what amounted to a protection racket.

True Bravado

Even though he was home for only a few days, Thompson felt the need for recreation and decided on a lengthy trip. His first stop was San Antonio. It was an act of true bravado, typical of the man. He demonstrated to all of Harris's friends and associates his contempt for them by immediately returning to the scene of his past troubles.

Thompson's fame grew exponentially after he killed Harris and was freed. A reporter from the *San Angelo Standard* continued Thompson's reputation that he "was never known to take an unfair advantage of an enemy, a number of his victims having had the first shot at him , and thus with every case of Thompson's numerous killings the preliminaries were always flavored with a dash of dramatic sensationalism."

An Austin newspaper correctly predicted Thompson's ultimate fate: "The chances are about.. nine hundred and ninety-nine in a thousand that the man is living to-day who will kill Ben Thompson."

The year 1883 was a peaceful one for Thompson, who celebrated his 20th wedding anniversary with wife Kate. The following year, he would meet his end...at the Vaudeville.

This is an edited excerpt from *Ben Thompson. Portrait of a Gunfighter* by **Thomas C. Bicknell** and **Chuck Parsons**, published by University of North Texas Press, in August 2018.

Ben Thompson inscribed this photograph of himself to John King Fisher on the day they both were killed. "To my friend King Fisher—Ben Thompson—Austin Texas March 11, 1884 " Officers took this cabinet card off Fisher's dead body and found it dripping with his blood

COURTESY ROBERT G. MCCUBBIN COLLECTION

BY F. DANIEL SOMRACK

BOXING'S FIRST

The manly art of prizefighting has been around since the beginning of recorded time, but only in the last decade has the sport been promoted into a billion-dollar industry. The evolution of boxing from a working class pastime of bare-knuckle brawling to a pay-per-view mega attraction can be traced back to two legendary lawmen from the Old West: Wyatt Earp and Bat Masterson.

The seed that launched the career of the greatest showman boxing promoter in American history was planted during Wyatt's years in Alaska.

Wyatt "Referee" Earp

Wyatt arrived in Nome in the summer of 1899. By then, Wyatt had gained some fame in the boxing world—not all good.

Wyatt, in his early 20s, began officiating boxing matches across Wyoming Territory for rail crews and buffalo hunters. Before Wyatt got linked with heavyweight champion Bob Fitzsimmons, a pal of Wyatt's, Bat Masterson, helped Judge Roy Bean promote a bout between Fitzsimmons and Peter Maher.

With boxing outlawed in Texas, the bout was fought in a makeshift ring on Mexican soil, in the town of Coahuila, with spectators viewing the fight from a hillside overlooking the Rio Grande.

A former lawman in Dodge City, Kansas, Masterson secured the ticket handling and fight purse. He also covered the sport in his Denver, Colorado, newspaper column for *George's Weekly* and promoted prizefights at his Olympic Athletic Club.

Masterson's history in the boxing arena included serving as the timekeeper at the first World Heavyweight Championship, under the Queensberry Rules. In the 1892 battle, "Gentleman Jim" Corbett defeated "Boston Strong Boy" John L. Sullivan by knockout in the 21st round.

In the 1896 bout in Mexico, Fitzsimmons scored a knockout win in 95 seconds. Masterson moved on along the boxing circuit.

Later that year, a scandal erupted.

In a San Francisco, California, heavyweight contest, Fitzsimmons landed a three-punch combination on "Sailor Tom" Sharkey, with the last punch hitting below the belt. Wyatt ruled the final blow a foul and awarded the fight—and its $10,000 purse—to Sharkey.

A friend of Sharkey's manager Danny Lynch, Wyatt was accused of fixing the fight, a claim he denied. He dissuaded the embittered Fitzsimmons and the angry crowd from seeking revenge by exiting Mechanics' Pavilion with his trusty Colt .45 in his hand.

The Dawson Seed

Hoping to find some of the gold glittering on the shores of Nome, Alaska, Wyatt arrived there with his wife, Josie. He had been invited by a friend, George Lewis "Tex" Rickard.

Born in Kansas City, Missouri, in 1870 and reared in north Texas, where he worked as a city marshal in Henrietta, Rickard had rushed to Alaska during the gold strike of 1895. He staked claims for two, hapless years until the Klondike discovery of 1897 pulled him into the greatest stampede in American history.

A move to Dawson marked the beginning of Rickard's "golden touch." Within a year, his claims had paid close to $60,000. He parlayed his prospecting success into purchasing a thriving saloon, the Northern. Yet his eagerness to multiply his fortunes got the best of Rickard. He gambled away his business in Dawson's "emporiums of chance."

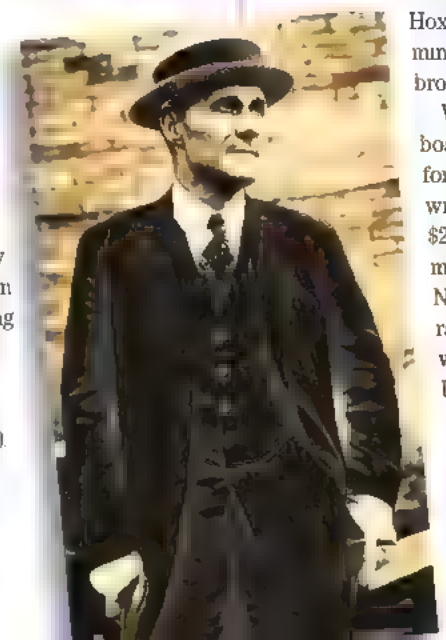
When Rickard struck pay dirt yet again, he poured his earnings into a newer Northern, the largest saloon in Nome.

Wyatt and Josie had previously tried their luck in the Yukon in 1897. They made it as far as Juneau, Alaska, before turning back, reportedly because Josie was pregnant (she later miscarried).

The next year, they made it to Wrangell, where bad weather forced them to hold up until the spring thaw. By the time they moved on to Rampart, the Klondike Rush was all but over.

After arriving in Nome in 1899, Wyatt introduced Rickard to the lucrative enterprise of live boxing shows, thus launching the career of one of America's greatest sports promoters and ballyhoo artists.

Like his pal, Wyatt gambled on the saloon business, building the Dexter Saloon with C.E. Hoxie (also spelled Hoxsie), which opened in September. Wyatt's fame as a gunslinger drew business. After two years, he sold his interest in the Dexter to Hoxie and transferred his mining claims to Josie's brother, Nathan.



Wyatt and Josie boarded the *SS Roanoke* for Seattle, Washington, with $80,000 (more than $2 million today). They moved to Tonopah, Nevada, where Wyatt ran a saloon and worked as a deputy U.S. marshal.

CHAMPION

Wyatt Earp and Bat Masterson planted the seed that launched the great "Tex" Rickard.

Goldfield's World Title Fight

Rickard followed the Earps a few years later, landing south, in Goldfield, when the Silver State's boomtown was in full swing. With the 1902 strike, the mining camp's population soared from a few scrub prospectors to 20,000 souls, making it Nevada's largest town. Rickard opened the last and largest of his Northern saloons.

Goldfield is also where Wyatt's brother, Virgil, lived out his last days. After arriving in 1904, he was sworn in as deputy sheriff of Esmeralda County. With his left arm maimed and rendered useless by the O K Corral shoot-out in Tombstone, Arizona Territory, Virgil took a job as a security officer at the National Club saloon. Struck by pneumonia, he died on October 19, 1905.

Rickard found a distraction for Wyatt as he grieved his older brother's death. Rickard announced on the news wire that Goldfield wanted to host a world title fight. The first boxer to accept Rickard's challenge was the number-one contender

Wyatt Earp earned the equivalent of millions after being lured to Nome, Alaska, by George Lewis "Tex" Rickard (opposite page). He returned the favor by introducing Rickard to the lucrative trade of live boxing promotion. When Wyatt left to settle in Tonopah, Nevada, he built a saloon named after Rickard's popular Northern saloon in Nome. Wyatt's Northern (shown above, in 1902) was run by Al Martin, while Wyatt and wife Josie prospected. Some Earp experts speculate the woman on the horse at left is Josie.

COURTESY JEFF MOREY

The evolution of boxing can be traced back to legendary lawmen Wyatt Earp and Bat Masterson.

for the lightweight crown, Oscar "Battling" Nelson.

Rickard needed to raise $30,000, so he could sign Joe Gans, the country's first black lightweight champion. With the help of con artist and criminal stock trader George Graham Rice, Rickard secured the funds within days.

Rickard stacked the purse's $10 and $20 gold pieces in the window of the local bank. A staggering sum at the time, the trick put Goldfield in headlines nationwide.

Held on September 3, 1906, the mixed-race match-up became the longest bout of the century. Gans outfought the "Durable Dane," winning on a foul in the 42nd round. The sold-out, 20,000-seat event paid $69,715 ($1.92 million today)

Rickard's next "main event" was Jack Johnson versus James J. Jeffries in Reno. Billed as the "Fight of the Century," this July 4, 1910, heavyweight contest paid out an unheard of sum of $120,000 ($3.13 million today) to Johnson so he would defend his title against the undefeated Jeffries. Lured out of his six-year retirement with a guaranteed payout for $60,000 ($1.56 million today), Jeffries got knocked out in round 15.

When Johnson was defeated by Jess Willard in Havana, Cuba, on April 5, 1915, Masterson reported on the fight for the *New York Morning Telegraph*.

Willard wore the crown until 1919, when he was crushed in three rounds by "Manassa Mauler" Jack Dempsey. The Rickard-promoted event launched the Roaring Twenties and the Golden Age of boxing in America.

Boxing for the Bluebloods

When New York legalized boxing in 1920, Rickard moved his promotional operations to Manhattan. By then, Rickard and Masterson were respected members of New York's high society and friends of the Astors, Rockefellers and Roosevelts. They strolled the sidewalks of New York with their trademark Fedora and Stetson hats and gold-handled walking sticks.

Rickard's first "million-dollar gate" took place on July 2, 1921—the bout between Dempsey and Georges Carpentier. More than 90,000 hysterical fans paid $1,789,238 to watch Dempsey demolish the Frenchman in four rounds. The fight was the first major radio broadcast of a sporting event.

Dempsey's was also Masterson's last heavyweight championship fight. He died, on October 25, of a heart attack, after writing a column for the *New York Morning Telegraph*. Roughly 500 people attended Masterson's funeral, Rickard served as a pallbearer.

The sport of boxing kept punching on. Rickard assembled financial backers he called the "600 millionaires" and constructed a third edition of New York's Madison Square Garden. The "house that Tex built" opened on Eighth Avenue in December 1925. The modern setting made it fashionable for ladies and bluebloods to attend boxing matches.

The boxing impresario also expanded his sports empire, he bought a NHL hockey team for the 1926–27 season. His Rangers, later the New York Rangers, won the division title in their debut season and the Stanley Cup in their second year.

Throughout the 1920s, Rickard's adept manipulation of the press continued to produce million-dollar gates at the box office. The Jack Dempsey-Gene Tunney championship rematch at Chicago's Soldier Field generated a record $2,658,660 ($37.5 million today)

Boxing's First Champion

Recognizing the profit potential in a year-round resort community like Miami Beach, Rickard went to Florida on January 1, 1929, to evaluate opportunities. After a bout of appendicitis, he died one week later, at age 59.

Before hearing the news of his pal's death, Wyatt got out of his sick bed to send Rickard a get-well telegram, caught a chill and relapsed into chronic cystitis.

Jack Johnson (top) took out undefeated champion James J. Jeffries (above) at the July 4, 1910, bout in Reno, Nevada, and held onto his world heavyweight champion title until 1915.

COURTESY F. DANIEL SOMRACK

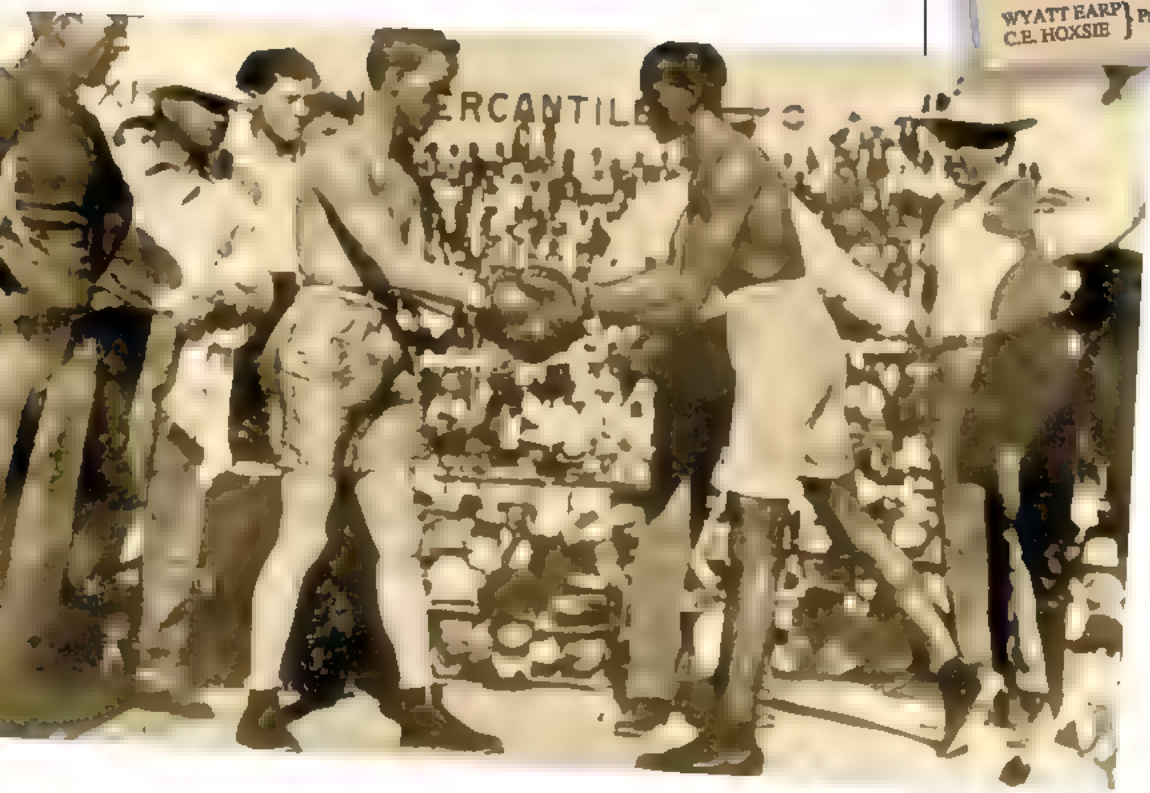
The frontier lawman died one week later, on January 13, at age 80.

Rickard's body was brought to New York's Madison Square Garden to lie in state in a $15,000 bronze casket. Thousands of mourners said their goodbyes to the man who had risen from a humble Texas lawman into an empire builder. One of the last links to the great American heroes of the Old West, the trailblazing visionary had made boxing the mega sport it is today.

F. Daniel Somrack is a filmmaker and boxing historian who produced the sports documentary, *Champions Forever*, featuring Muhammad Ali., Joe Frazier and George Foreman. He is also the author of *Boxing in San Francisco*. Head to *BoxingScribe.com* to read his blogs.

Wyatt Earp is shown in Nome, Alaska (inset), where he partnered with C.E. Hoxie (also spelled Hoxsie) in the Dexter Saloon (see business card) shown in this street scene. Opened in September 1899, the Dexter offered drinking and gambling on the first floor and a brothel upstairs.

SALOON PHOTO COURTESY CARRIE M. MCLAIN MUSEUM COLLECTION, NOME, ALASKA; WYATT EARP PHOTO COURTESY KANSAS STATE HISTORICAL SOCIETY 209261. BUSINESS CARD TRUE WEST ARCHIVES



On Labor Day 1906 in Goldfield, Nevada, "Tex" Rickard hosted the longest bout of the century that saw black lightweight champion Joe Gans (left) outfight Oscar "Battling" Nelson (far left).

COURTESY CHAPMAN UNIVERSITY DIGITAL COMMONS

BY MEGHAN SAAR

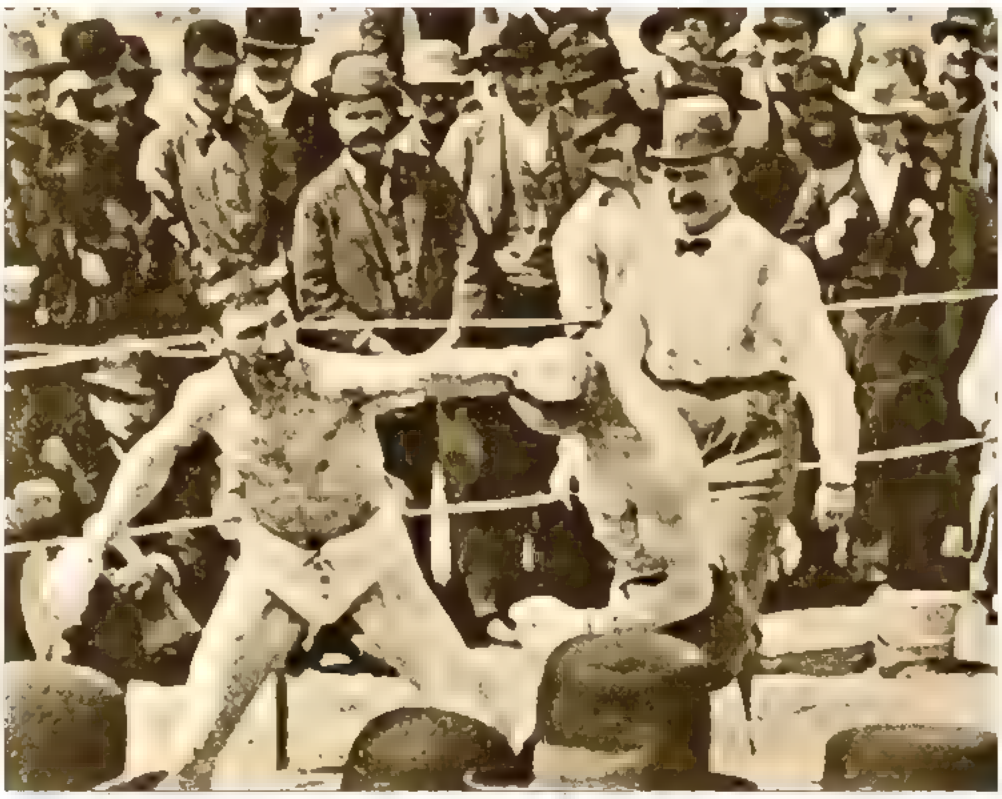
New "Old" Photo of 1896 Fight

The other "view" of the Maher-Fitzsimmons match.

Over 65 years of publication, *True West* has developed a loyal following of readers who send us historical Old West photographs to preserve in our archives. Among these is a photograph labeled as showing the makeshift Peter Maher-Bob Fitzsimmons arena on a sandbar along Rio Grande, near Langtry, Texas (bottom photo, opposite page).

During the past decade, some of the top museums nationwide have shared their public domain images, fostering scholarship that used to be relegated only to those willing to search through physical archives to find material that is sometimes labeled incorrectly or without sufficient information to locate it otherwise. The J. Paul Getty Museum is among those top repositories.

As the editor of this magazine, I also try to locate historical images for our articles. Because F. Daniel Somrack's feature focused on boxing, I delved into a realm I don't often explore, seeking matches that fit the frontier era. With Bat Masterson and Judge Roy Bean tied to the Maher-Fitzsimmons match, I tried my luck there. My search ultimately led me to "Fight Between Bob Fitzsimmons and Peter Maher, Coahuila de Zaragoza, Mexico," the label for a February 21, 1896, negative in the collection of the J. Paul Getty Museum. A researcher searching the collection for "Bat Masterson" or "Judge Roy Bean" never would have found this photo!



The image (top photo, opposite page) shows Fitzsimmons (above, at right) ducking to avoid a punch from Maher. The referee may bear a resemblance to Wyatt Earp, however, the man is George Siler. No records suggest Earp had anything to do with that day's match.

Sure would have been great if Earp had refereed this match, given such a fabulous view of the referee among the boxers, which the photographer had only 95 seconds to capture before the knockout. But alas, as far as I know, we have no comparative view of Earp refereeing the Tom Sharkey fight against Fitzsimmons later that year.

Bat Masterson (below) watched over the $10,000 purse. Based on the above view of the boxing match, Peter Maher appeared to have the upper hand, with Bob Fitzsimmons (at right) ducking to avoid his punch, but Fitzsimmons got the better of his man.

ALL IMAGES COURTESY J. PAUL GETTY MUSEUM EXCEPT THE BIRD'S-EYE-VIEW AND BAT MASTERSON PHOTOS: TRUE WEST ARCHIVES

What we do have is an opposite view of the fight, showing the American side, that changes the perspective offered by the bird's-eye-view photograph that showed just the ring, with a few attendees and no punches being thrown.

Those who read the account published by the *Brownsville Herald* in Texas on February 22, 1896, had an equally one-sided view of the scene: "In the centre of a canvass *[sic]* walk about two hundred feet in diameter, the ring was pitched. The board floor was covered with canvass *[sic]* over which rosen was sprinkled. At one side was the frame compartment for the taking by the Kinetscope *[sic]* of the pictures of the fight as it proceeded but the machine would not work today, because of the dark weather."

The 16-foot-tall circus canvas enclosing the ring was meant to keep the view of the fight limited to only the ticket buyers. But the promoters were not successful in that regard, as New York's *The Journal* pointed out, also on February 22:

"To the west, sloping down to the very foot of the enclosure, was a mountain 500 feet in height, rugged and almost perpendicular. Across the river, on the Texas side, was its counterpart, and commanding a full view of the ring were some three hundred men and women, who looked like pigeons to those below ...all was ready, 182 people were at the ring side, the remainder of the visiting party, with the local contingent, having decided that a view from the Texas hills was preferable to the expenditure of $20 for a ticket."

Thanks to an unknown photographer on the Mexico side of the border, however, historians have this excellent photograph of a fight where Masterson kept watch over the purse money and ticket sales.

The photographer doesn't seem to be anyone associated with the motion picture company. "After Fitzsimmons and his party had come up to the railway station Ernest Rector, the kinetoscope man, came to him with a proposition to fight Maher six rounds in front of his machine, which would not work today because of the dark weather," *The Herald* of Los Angeles, California, reported on February 22.

Rector was not successful in his endeavor, as Fitzsimmons demanded a $5,000 advance and 50 percent of the receipts for the privilege of being filmed. Another type of film ended up capturing him for posterity, and not in the best light, given the ultimate result.

Somebody with a still camera certainly punched above his weight that day!

BY SHAYNE DAVIDSON

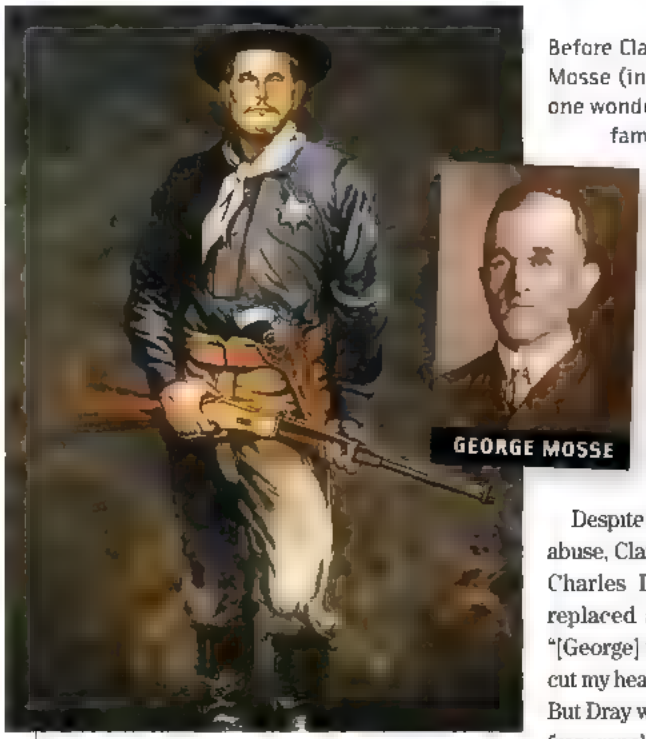
LITTLE KNOWN CHARACTERS OF THE OLD WEST

The Youngest Prisoner

The boy who killed the estranged son of a well-known Old West sheriff.

On July 19, 1904, Claude Hankins snuck up behind George Mosse while he was milking a cow at the Bolles Ranch. Claude put a pistol near George's head, pulled the trigger and killed him.

Claude returned the pistol where he'd found it in George's room and fled on foot six miles to Marysville, California, carrying $68 stolen from his victim. He checked into the Golden Eagle Hotel and fell asleep.



Before Claude Hankins killed George Mosse (inset), actually Morse, no one wondered why the educated family man and son of famous lawman Harry Morse (illustrated here) ended up working as a hired hand on a remote ranch.

GEORGE MOSSE PHOTO COURTESY SHAYNE DAVIDSON. HARRY MORSE ILLUSTRATION BY BOB BOZE BELL

> Newspapers called it a "crime against nature."

Claude, aged 14, had been at the ranch less than two weeks. His sister's husband, Atwell Webb, sent him there from their Alameda home, 125 miles southwest, complaining that Claude was an uncontrollable boy who ran with a bad crowd.

Born in 1890 in Stockton, Kansas, Claude was the youngest of John and Helene's two children. Shortly after his birth, the family moved to California. When he was nine, his parents divorced. When Claude's mother died in 1903, Claude moved in with his sister.

The man Claude murdered was actually George Balch Morse, born in 1856 in Oakland to Harry and Virginia Morse. George's father, heralded as the "bloodhound of the far West," was a well-known sheriff of Alameda County from 1864-1878. At the time of the murder, Harry owned a private detective agency and had famously assisted in capturing stagecoach robber Black Bart in 1883. Harry and his only son were estranged, thanks to George's violent behavior, which included possibly setting a fire at his military school.

During a boundary fence dispute in 1889, George took potshots at his neighbor. A court hearing revealed George also beat his wife and stepson. He had married her after his first wife died in 1880, leaving him with three children. The court cautioned George to control his behavior, and his wife divorced him.

After Sheriff George H. Voss found Claude at the hotel, the boy confessed, revealing George not only beat him, but also tried to sexually assault him. The sheriff noted that the boy's pants buttons had been torn off. Newspapers called it a "crime against nature."

Despite his age and terrifying story of abuse, Claude was tried for the murder Charles Dray, the boy Claude had replaced at the ranch, testified that "[George] threatened time and again to cut my head off and take my heart out. .." But Dray withdrew his claim after a visit from ranch manager George Thompson.

Claude was found guilty of second-degree murder. On November 1, 1904, the nearly five-foot-tall and 98-pound 14 year old was sentenced to 16 years in San Quentin State Prison, likely the prison's youngest prisoner.

Granted parole in November 1909, Claude, 19, had grown a foot taller while incarcerated. He moved to Seattle, Washington, where he married Etta Collier in 1914. The couple had two daughters, and Claude worked as a truck driver and later as a bosun for a shipping company. He never got into trouble with the law again and lived to the age of 75, dying on April 10, 1965, in Seattle. ★

Shayne Davidson is the author of *Captured and Exposed. The First Police Rogues' Gallery in America*. about the early St. Louis Rogues' Gallery in Missouri.

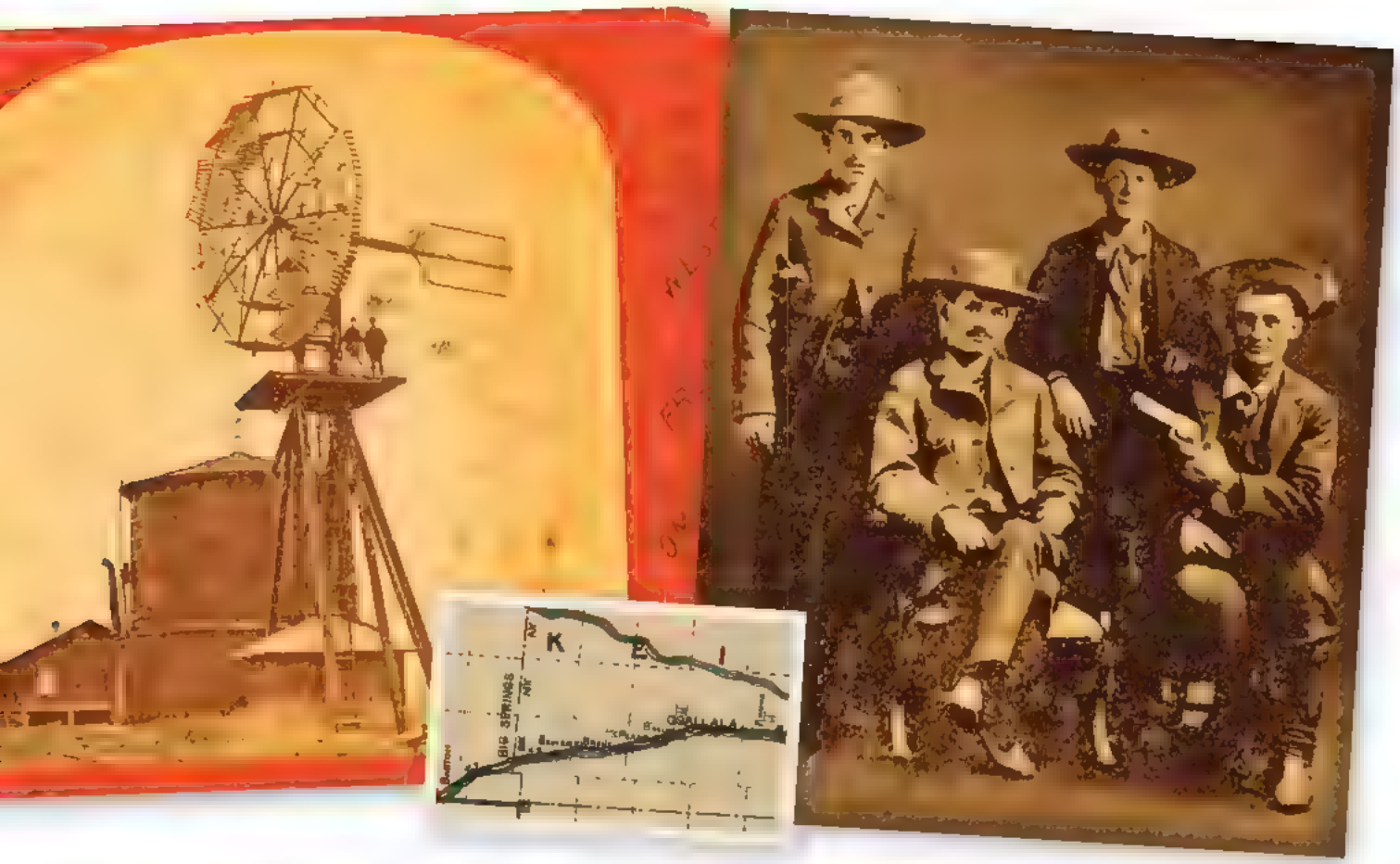
Before the murder, Claude Hankins confided in his sister, Lugenia, that he was frightened of rancher George Mosse, who regularly threatened him with violence. The 14 year old stands out in this mugbook of inmates at San Quentin State Prison

COURTESY CALIFORNIA STATE ARCHIVES, SACRAMENTO, CALIFORNIA

BY JOHNNY D. BOGGS

Pursuing Outlaw Sam Bass

The trail of the Union Pacific train robbers leads from South Dakota to Texas.



Gang members, from left, Sam Bass, Joe Collins, John E. Gardner and Joel Collins made a name for themselves robbing stages in the Black Hills. Bass and Collins left the Dakota Territory for Ogallala, Nebraska, where they joined up with Bill Potts, Jim Berry, Jack Davis and Tom Nixon to rob the Union Pacific train in Big Springs, Nebraska

PHOTO OF COLUMBUS, NEBRASKA RAILROAD STATION AND NEBRASKA RAILROAD COURTESY NYPL DIGITAL LIBRARY/PHOTO OF SAM BASS GANG COURTESY ROBERT G. MCCUBBIN COLLECTION

There wasn't much to Big Springs, Nebraska, in 1877. As Al Sorenson noted in his 1877 book, *Hands Up! The History of a Crime*, Big Springs was "a small and isolated station, consisting only of the depot, the agent's house, the water tank, and the section house—361 miles west of Omaha."

But on the night of September 18, 1877, tiny Big Springs earned its place in Western history when Sam Bass, ringleader Joel Collins and four other "ruffians" pulled off, the *Council Bluffs* (Iowa) *Nonpareil* reported, "One of the most daring and successful railroad robberies that have ever been recorded."

Big Springs is a little bigger today, and there's a historical marker near the railroad tracks where the heist netted the robbers $10,000 in $20 gold pieces—freshly minted from the San Francisco Mint—$458 from the "the way safe," which stored passengers' valuables, and lifted from the passengers, $1,300, four gold watches and a train ticket to Chicago.

"The ladies were unmolested," the *Nonpareil* reported.

The robbery set off one of the West's great manhunts.

The bandits could have gotten more.

"When I saw them comin' I just pitched my wallit [sic] into the coal scuttle and dropped my watch into my bootleg," one passenger told a reporter, "and when the sharpers came along I told them I were a granger and they passed me by."

Plus, the outlaws left behind 535 bars of silver worth $682,476 because they were too heavy to carry.

The robbery set off one of the West's great manhunts. It would cover five present-day states and end, 10 months later, almost 1,000 miles south in Texas.

Before Robbing Trains

We start this trip in Council Bluffs, Iowa, home of the Union Pacific (Union Pacific Railroad Museum) and Omaha, Nebraska (Durham Museum at Union Station), where the No. 4 Express was bound after leaving San Francisco. Then we venture up to Deadwood, South Dakota (Adams House, Days of '76 Museum), where at least Collins and Bass had drifted (with or without cattle) after driving a herd up from Texas to at least as far as Ogallala, Nebraska (Boot Hill Cemetery).

In the Black Hills, the boys had tried their hand at robbing stagecoaches. By most reports, they weren't any good at that job so they traveled back to Nebraska and decided to rob a train.

The gang—Bass, Collins, Bill Potts (alias Bill Heffridge), Jim Berry, Jack Davis and Tom Nixon (alias Tom Barnes)—formed in Ogallala, a cattle town on the UP line that had maybe 150 residents and roughly ten saloons. The bandits rode out with a pack mule to Big Springs.

The Great Train Robbery

Taking the station agent by surprise, they forced him to tear up his telegraph machine, and had him hang the red light to stop the train. When the UP stopped to pick up the mail, the robbers went to work.

They were trying to get into the sleeping car when the No. 10 freight whistled as it approached from the west. They let the conductor walk down the tracks to flag down the train and prevent a collision. Having doused the engine fire and drained the water tanks, the outlaws fled with their loot, confident that they had pulled off a crime that would make Jesse James jealous.

But the station agent managed to repair the telegraph enough to wire Cheyenne,

Boot Hill in Ogallala (above), Nebraska, did not become the final resting place of the Sam Bass gang after they robbed the Union Pacific, but plenty of other notorious men ended up buried in the famous cemetery.

COURTESY NEBRASKA TOURISM

The Union Pacific Railroad Museum (left) in Council Bluffs, Iowa, near mile zero of the UPRR, has the nation's most extensive Union Pacific Railway exhibits.

COURTESY UNION PACIFIC RAILROAD COUNCIL BLUFFS, IA

For a short time, Sam Bass and Joel Collins took their criminal ways to South Dakota's Black Hills. Today, Deadwood's Bullock Hotel is a centerpiece of the city's historic district.

COURTESY CHAD COPPESS, SOUTH DAKOTA DEPT. OF TOURISM

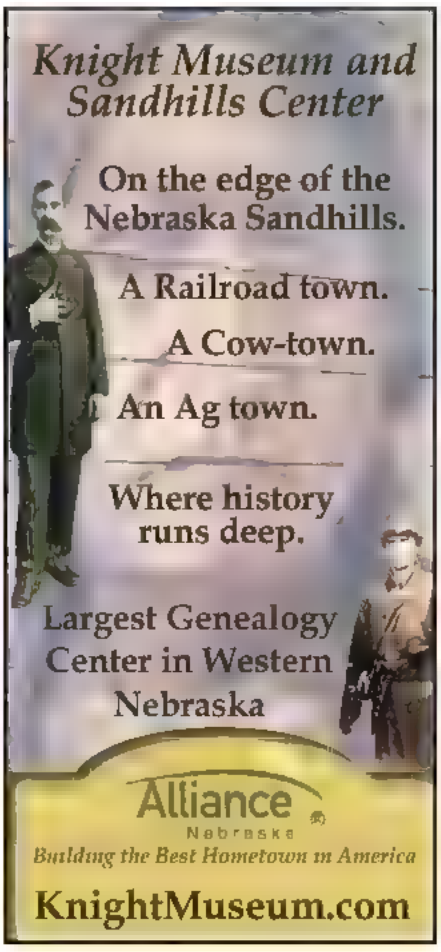
and the freight train carried the conductor to Ogallala, where he telegraphed details to Omaha and Cheyenne. Worse for the outlaws, one of the passengers had recognized Joel Collins. The UP quickly put up a handsome reward: $10,000 for capture of the robbers and return of the money, pro-rated for any portion of the money and/or any of the robbers. The UP also received help from the Army to track down the fugitives.

The robbers buried the gold coins before riding into Ogallala to stock up on provisions. They left town on September 20, dug up the money, which they eventually split up, and rode off in pairs.

Bleeding Kansas & Missouri

Collins and Potts got as far as present-day Gove City, Kansas, known as Buffalo Station in 1877, on the Kansas Pacific tracks in northwestern Kansas.

Let the Trail Take You to
OGALLALA, NEBRASKA
Boot Hill Cowboy Cemetery
Explore Art & Artifacts of the West at the Petrified Wood Gallery
Front Street Summer Old West Revue
Mansion on the Hill Museum
Call 800-658-4390 for a free Visitors Packet
OgallalaTrails.com
Presented by the Keith County Visitors Committee



When on the trail of train robbers Joel Collins and Bill Potts through northwestern Kansas, don't miss the chance to tour the Ellis Railroad Museum and its Union Pacific Railroad exhibits

COURTESY HARLAND J SCHUSTER KANSAS TOURISM

Details are conflicting, but Ellis County Sheriff George W. Bardsley and ten soldiers commanded by Corporal William M. Eddy detained Collins and Potts when the bandits stopped too long in Buffalo Station. When the suspects either fled and/or drew their weapons in resistance, they were shot dead. The posse recovered $19,456.67.

Kansas posses followed leads to Cimarron Station, Dodge City, Kingley and Great Bend. In Texas, Ranger companies were told to keep their eyes peeled for the UP robbers.

Berry made it back to his home in Mexico, Missouri, where he deposited his money in three banks, spent freely and came under suspicion. When Audrain County Sheriff Harry Glascock caught the robber, Berry made a dash for freedom. Glascock fired one shotgun barrel over Berry's head before putting the second charge into Berry's legs. Berry confessed, named the dead Collins as the leader but refused to give up his living cohorts, and died from gangrene poisoning on October 16.

Side Roads

Round Rock Cemetery /Round Rock, TX

DARRYL PEARSON CC BY SA 4.0

PLACES TO VISIT / CELEBRATIONS & EVENTS

Deadwood Jam Outdoor Music Festival, Sept 14–15, *Deadwood, SD*, **Ogallala Indian Summer Rendezvous**, Sept. 20–22, *Ogallala, NE*; **Stuhr Museum of the Prairie Pioneer**, *Grand Island, NE*, **Boot Hill Museum**, *Dodge City, KS*, **Texas Ranger Hall of Fame and Museum**, *Waco, TX*, **Bullock Texas State History Museum**, *Austin, TX*

EATS & SLEEPS

Good Grub: Gorat's, *Omaha, NE*, **Boot Hill Distillery**, *Dodge City, KS*, **Hannah's Off the Square**, *Denton, TX*, **Jack Allen's Kitchen**, *Round Rock, TX*

Good Lodging: The Historic Bullock Hotel, *Deadwood, SD*, **Stagecoach Inn**, *Ogallala, NE*; **Comfort Suites**, *Dodge City, KS*, **The Driskill**, *Austin, TX*

GOOD BOOKS

Sam Bass by Wayne Gard, ***Sam Bass and His Gang*** by Rick Miller; ***Sam Bass*** (novel) by Bryan Woolley, ***Life and Adventures of Sam Bass: The Notorious Union Pacific and Texas Train Robber*** (Classic Reprint) by Dallas Commercial Steam Print

GOOD FILMS & TV

Badman's Territory (RKO, 1946), ***Calamity Jane and Sam Bass*** (Universal, 1949); ***The Texas Rangers*** (Columbia, 1951)

RV PARKS & CAMPGROUNDS

Park Ridge RV Campground, 1616 Rena Rd, Van Buren, (479) 410-4678, *ParkRidgeRV.com*, **Fort Smith-Alma RV Park** 3539 N Highway 71, *Alma*, (479) 632-2704, *FortSmithAlmaRVPark.com*

When on the trail of Sam Bass and his gang across the West, the heritage traveler should not miss a tour of The Texas Ranger Hall of Fame & Museum in Waco, Texas. Just 90 minutes north of Bass's final resting spot in Round Rock, the museum has exhibits on the outlaw and the Rangers, including Capt. James Gillette (inset), who tracked and captured the mortally wounded Bass on July 20, 1878.

TEXAS RANGER STATUE AND MUSEUM EXTERIOR COURTESY TEXAS RANGER HALL OF FAME & MUSEUM, WACO, TX/ PHOTO OF CAPT. JAMES GILLETTE COURTESY TRUE WEST ARCHIVES

Texas's End of Trail

Bass and Davis made it back to Texas in a buggy (who'd think desperate train robbers would be traveling in a buggy?), most likely through Bass's old stamping ground around Denton (Courthouse-on-the-Square Museum). Bass later said Davis moved to New Orleans after the robbery.

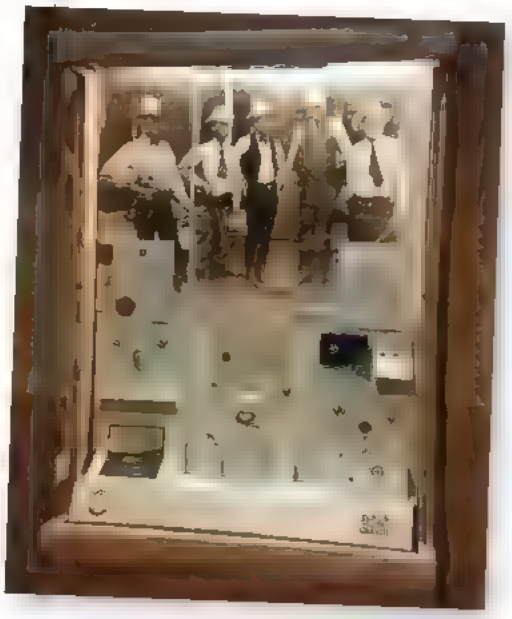
In December, Bass's criminal colleague Henry Underwood, mistakenly believed to be Nixon/Barnes, was arrested and shipped off to Kearney, Nebraska. He reportedly escaped and made it back to Texas, where Bass was continuing his outlaw career.

That ended at Round Rock, Texas, when lawmen including Texas Rangers ambushed the gang on July 19, 1878, while the outlaws were scouting the town for a bank robbery. Two days later, Sam Bass was dead.

And the last of the Big Springs train robbers? Berry said his partner, Tom Nixon (whom Berry did not name), came with him to Mexico, Missouri, but left on a train to Chicago, where he disappeared. Bass said Nixon made it to his native Canada.

I wonder if Nixon used that ticket the outlaws had stolen at Big Springs for the trip to Chicago. ★

Johnny D. Boggs regrets to inform you that the Sam Bass Saloon & Steakhouse in Big Springs, Nebraska, has closed.



The Texas Ranger Hall of Fame & Museum in Waco, Texas, provides the visitor with an interactive history of the storied law enforcers of the Lone Star State.

COURTESY TEXAS RANGER HALL OF FAME & MUSEUM, WACO, TX

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BY SHERRY MONAHAN

Mexican Marvels

Even the U.S. Army rationed Mexican cuisine.

San Antonio became famous for its chili stands, with "Chili Queens" serving *chili con carne* to Texans seated at tables set up in the open air Military Plaza long before the Texas Revolution, when Spanish troops still marched in the plaza

COURTESY NEW YORK PUBLIC LIBRARY

The cuisine of Mexican natives living in the frontier West did not appear on menus in most restaurants or hotels. Victorian pioneers considered it peasant food, and it took time for them to accept it.

As early as 1867, some locales, mostly border states, had Mexican restaurants. Texas had several. San Antonio's William Weyel served *chili con carne*, spicy stew containing chile peppers and meat, at his restaurant. "A Mexican meal sets a man up. He feels like getting on a poney *[sic]* and roping cattle right off," the *San Antonio Daily Express* reported about Weyel's restaurant, on July 25, 1873.

"A Mexican meal sets a man up."

Austin had Juan Belmontes's and Evaristo Liceaga's Mexican restaurants, with the latter also offering oysters and chocolate. Austin's fair at Hancock's Hall offered attendees *tamales*, *chili con carne*, *enchiladas*, Mexican chocolate and *mamones* (tropical fruit).

Brenham got a Mexican restaurant, serving patrons *tamales* and *chili con carne*, starting in 1878. Residents in San Marcos had options by 1887, "Mexican business houses are now frequent," the local paper reported.

Chili con carne became a popular dish. By 1882, Secretary of War Robert Todd Lincoln was ordering it as part of the U.S. Army's supply list because it was nutritious and prevented scurvy.

As early as 1885, California had the Voice of Mexico Restaurant in Sacramento, where diners enjoyed *tamales*, wine and coffee for 10 cents.

By 1886, San Francisco had Luna's, at the corner of Dupont and Vallejo, where Ricardo Luna and family cooked up traditional dishes.

Hilario Preciado offered Los Angeles diners Spanish, French and American meals, as well as Mexican specialties that

included *tamales*, *enchiladas*, *chili con carne* and *albondigas*

In 1892, the *Los Angeles Herald* dedicated an entire column to what was now being called a gastronomic marvel. The city's restaurants offered *albondigas*, meatballs served in a clear gravy, and *carne seca*, dried beef cooked with green peppers and olive oil. Diners also ate *frijoles*, cooked beans liberally topped with grated cheese, and *enchiladas*, thin corn tortillas stuffed with onions, garlic, green peppers and olives, topped with a chile sauce and melted cheese.

By 1898, Montana and other states were embracing Mexican cuisine. The MacCallum & Cloutier mercantile in Anaconda advertised, "Chicken Tamale, delicately prepared from the original Mexican recipe."

The grocers noted that chicken tamales were a great "fad" in the East at 5 o'clock teas and called them, "Just the right thing for the lunch bucket." At 35 cents for a one-pound can, who could pass up chicken tamales?

Try your hand at making the most popular frontier Mexican dish and a U.S. Army staple, *chili con carne*, for dinner.

Sherry Monahan kicked off her journey into Old West cuisine, spirits and places by authoring *Taste of Tombstone*. Visit *SherryMonahan.com* to learn more about her books, awards and TV appearances.

CHILI CON CARNE

6 dried red chile peppers, stemmed/seeded
Boiling water
1½ lbs. stew beef
1 tsp. flour
4 garlic cloves, diced
1 tsp. salt
1 medium onion, diced, optional
1 eight-oz. can tomato sauce, optional

Place the chile peppers in a bowl and cover with boiling water for one hour. Pour the chile peppers and water into a blender, add the flour and mix until smooth. Pour all the ingredients into a stock pot and cook until tender; about three hours. Taste for seasoning. You can sauté the onions, meat and garlic for extra flavor.

Recipe adapted from California's *The Los Angeles Times*, October 16, 1898

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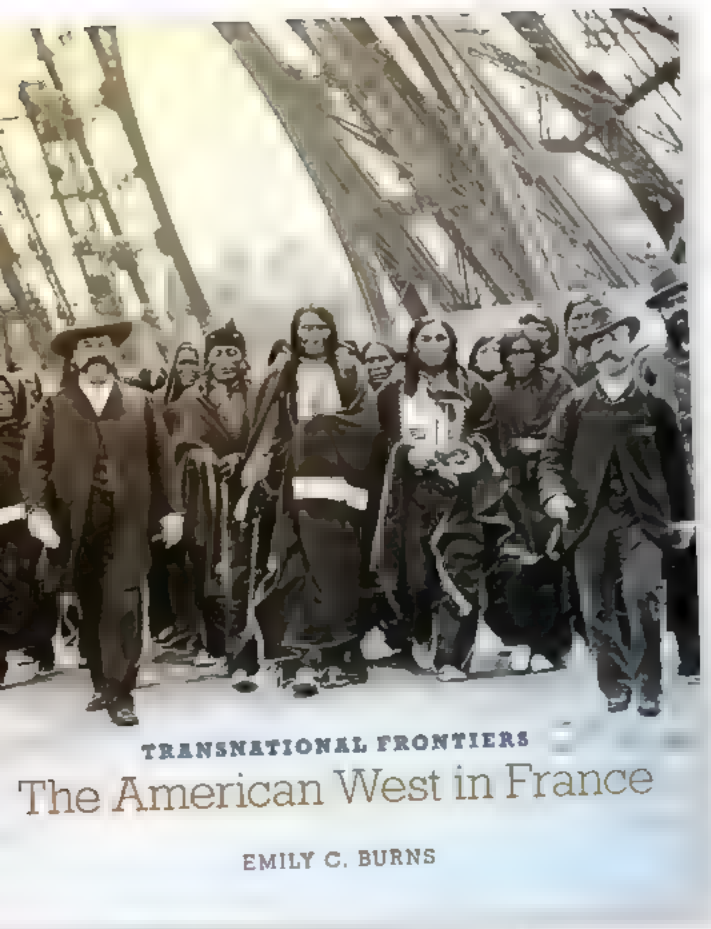
Viva L'ouest!

The American West in France, and a new history of Powell's expedition, an Old West adventure, a humorous Western and a poignant story of Calamity Jane.



The American West has intrigued international audiences since the first European explorers brought back stories, treasures, artifacts and, most important, Native peoples to the 15th- and 16th-century royal courts of Europe. Flash-forward nearly 400 years and Buffalo Bill's Wild West show with his Sioux performers arrives in Paris with flourish and fanfare, and a captivating love affair between the French people and the American West begins.

Author Emily C. Burns' *Transnational Frontiers: The American West in France* (University of Oklahoma Press, $45) captures the complex relationship between France, the United States and its Indian nations. "Though the United States and France are two central national actors in this international exchange," Burns says, "this project also treats the Lakota nation as an active participant within constructions of the American West in France." She adds, "[T]he idea of a multinational American West functions as a lens through which to interpret the political and cultural relationships between the United States, France, and the indigenous communities in their uses of the American West."

The ethnographic, cultural and historical journey that Burns' *Transnational Frontiers* takes from France, Europe and back to the United States will inspire readers to reformulate their understanding of the three-way, international cultural exchange between the United States, France and American indigenous people between the Civil War and World War I. At the heart of Burns' chronicle is the influence Native peoples—especially the Sioux, who traveled regularly with Buffalo Bill's Wild West—had on the French intellectual interpretation of American cowboy and Indian culture. She eloquently concludes: "The tripartite international dialogue around ideas of the American West among the United States, France, and American Indian communities did not halt with World War I, but the terms of contact shifted dramatically."

Beyond its beautiful design and ample illustrations, *Transnational Frontiers* is an invaluable resource for further research on what the author describes as the "French exchange." Burns' endnotes and selected bibliography provide significant insight into her interpretation of the primary and secondary sources she used. They trace the Auburn University assistant professor of art history's path to her conclusions about France's cultural captivation with the West, and serve as a primer to the researcher interested in pursuing further answers to her list of thoughtful questions about the influence of the French on American culture. These questions include: "What role did French artists who traveled to the United States have in building up mythologies of the American West for audiences on both sides of the Atlantic? What is the relationship between impressionism and representations of the American West? How did American Indian performers touring France with Buffalo Bill's Wild West and other traveling spectacles carry narratives from this experience back to their communities?" I, for one, am eager for Burns to answer these and many other questions in her follow-up to this and enlightening volume.

—Stuart Rosebrook

ROUGH DRAFTS

. have been interested in Western American history for as long as I can remember. My first introduction to the Old West started on tour of the ghost town of Jerome, Arizona, and nearby Tuzigoot National Monument. Of course my parents had a lot to do with my interest in history, and I soaked it up from as many sources I could find—books, travel, museums, film and television.

A quick review of the current catalogues of university presses that have been stalwarts in publishing the history of the American West for the past century reveals a dramatic reduction in coverage of Old West history. A close examination will reveal that 20th and 21st century topics dominate current university catalogues, while pre-1900 frontier settlement topics have been nearly exhausted or abandoned by most. An exception is the University of Oklahoma Press, followed closely by the Texas A&M University Press and Texas Book Consortium.

All of us with a vested interest in Old West history should give feedback to favorite publishers, join and participate in local, state and national historical societies, follow up on research topics that we have always wanted to pursue and publish them; write down our own families' stories for the next generation; and, most importantly, give the gift of history, sharing our passion for the American West with the next generation. It's not just the right thing to do—it's the only way we can insure the history is preserved, celebrated and interpreted a century from now.

–Stuart Rosebrook

COLORADO. check.
DURANGO. yes.
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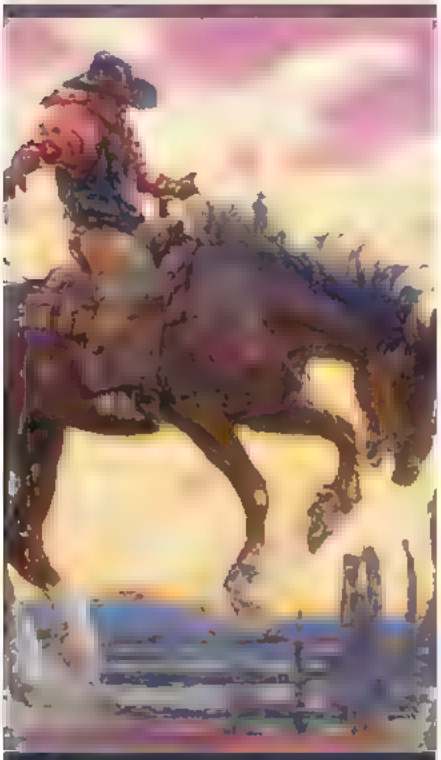

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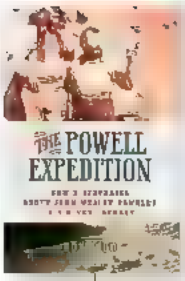


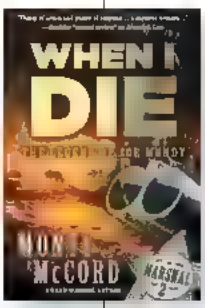
Even those who have never dipped a paddle in fast water are likely to know of John Wesley Powell, the one-armed Civil War veteran who explored the Green and Colorado rivers and ran the Grand Canyon in 1869. A patron saint among river runners and environmentalists, Powell has been the frequent subject of biographies, but many have repeated the errors of earlier authors. Now, science writer and whitewater buff Don Lago gives us *The Powell Expedition* (University of Nevada Press, $39.95) in which he attempts to set the record straight on important details of the first Powell expedition. Written in a refreshingly transparent first-person style, Lago demythologizes Powell, corrects past libels and properly puts the focus on his crew. This book will be of interest to historians and river rats alike.

—Max McCoy, author of
Elevations: A Personal Exploration
of the Arkansas River

Grinnin', Gunnin' and Funnin'

If there's one thing missing from most Western bookshelves, it's humor. Spur Award-winner Preston Lewis is out to fill that gap. His latest entry in the series, *Bluster's Last Stand. Book Four of the Memoirs of H.H. Lomax* (Wild Horse Press, $19.95), has our sarcastic, irreverent hero fighting Comanches at Adobe Walls, tending bar at a brothel, prospecting in the Black Hills, butting heads with George Armstrong Custer at the Little Bighorn and joining Buffalo Bill's Wild West show—all the while dodging rumors about Wild Bill Hickok. While Lomax's accounts of Old West events don't always jibe with what's in the history books, they'll have you smiling at what might have happened—and maybe did.

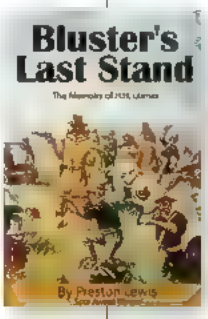
—Rod Miller, author of
Rawhide Robinson Rides a Dromedary:
The True Tale of a Wild West
Camel Caballero



Joe Mundy Rides Again

When I Die. The Legend of Joe Mundy (Five Star, $25.95), the second in Monty McCord's *The Legend of Joe Mundy* series, is one of those action-packed books that when you pick it up, you won't want to put it down. It's 1876, Mundy is marshal of the new frontier town Taylorsville in Nebraska's Sandhills. Mundy must thwart the efforts of lowlife desperados as he attempts to save his friends from their roads to ruin—one from the despair of prostitution and the other from the depths of alcoholism. When a mysterious sniper begins shooting at lonely cowboys, ranchers and even Mundy, the revelations Mundy uncovers, and their consequences, will stretch the limits of his friendships and that of the love of his life.

—Bill Markley, author of
Deadwood Dead Men



A Poignant Portrait of Calamity Jane

Michelle Rene's novel, *Hour Glass* (Amberjack Publishing, $14.99), is a moving, revealing picture of the legendary Calamity Jane. The author tells her compassionate story through the eyes of 12-year-old Jimmy Glass. Historical inaccuracies marring the novel include: Calamity Jane did not tour with Buffalo Bill's Wild West show; she and Wild Bill Hickok were not "close" friends; Du Fran did not operate a house of joy in Deadwood in 1876; and a smallpox outbreak did not attack the new mining boomtown in 1876. These fictional events are minor compared to Rene's major contributions. Her appealing treatment of Calamity's complex character, her use of the youthful male narrator, and her captivating depiction of life in frontier Deadwood are first rate.

—Richard W. Etulain, author of
The Life and Legends of Calamity Jane

COURTESY PAUL MC FREDERICK

TOM JEFFORDS BIOGRAPHER REFLECTS ON THE BEST OF APACHE INDIAN HISTORY

Historian Doug Hocking's experiences growing up in Northern New Mexico on the Jicarilla Apache Reservation and his lifelong ties to the Rio Arriba—have inspired him to write and research the history of the Apache people and the Southwest. His peers recently recognized his biography, *Tom Jeffords, Friend of Cochise* (TwoDot), as a Spur Award finalist. This is Hocking's recommended reading list.

❶ ***The Conquest of Apacheria*** by Dan Thrapp (University of Oklahoma Press): Although this work is a bit dated, it covers the spectrum of the multiple wars and experiences of each of the Apache bands.

❷ ***Latest from Arizona! Hesperian Letters, 1859-1861*** by Constance Altshuler (Arizona Pioneers Historical Society): Hesperian captured what pioneer life was like surrounded by Apaches and neighbors more lawless and wild than the Indians in the years before Arizona was a territory.

❸ ***Mickey Free: Apache Captive, Interpreter, and Indian Scout*** by Allan Radbourne (Arizona Historical Society): Free experienced the Chiricahua war from the beginning to its end, participating as a captive, an Indian and a scout.

❹ ***Cochise: First Hand Accounts of the Chiricahua Apache Chief*** by R. Edwin Sweeney (University of Oklahoma Press): Cochise was the greatest leader the Apaches ever produced. It's worth getting to know him as a human being from the accounts of people who met him.

❺ ***Depredation and Deceit: The Making of the Jicarilla and Ute Wars in New Mexico*** by Greg Michno (University of Oklahoma Press): The Jicarilla Apaches had war pressed upon them through greed, blunders and lies. They sought peace, but settlers, Congress and the Army conspired against them.

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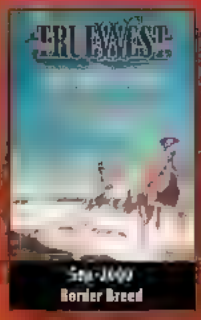

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ADVENTURE

Antonito, CO	p. 68
California Trail Interpretive Center	p. 79
Wind River Hotel & Casino	p. 18

APPAREL/ACCESSORIES

Catalena Hatters	p. 93
Golden Gate Western Wear/Knudsen Hat Co.	p. 93
Historic Eyewear Company	p. 93
Texas Jack's	p. 59
Wild West Mercantile	p. 11

ART/COLLECTIBLES

El Paso Saddleblanket	p. 63
Grand Canyon Celebration of Art	p. 1

EVENTS

Erin Hanson: Impressions of Big Bend Country	p. 78
Grand Canyon Celebration of Art	p. 1
Heber Valley Western Music & Cowboy Poetry Gathering	p. 62
National Cowboy Symposium & Celebration	p. 61
Native Lifeways of the Plains	p. 87
New Beginnings: An American Story of Romantics & Modernists in the West	BC
Portraits from Cowboys of Color: Photographs by Don Russell	p. 87
The Race to Promontory: The Transcontinental Railroad and the American West	p. 86

FIREARMS/KNIVES

Buffalo Arms Co.	p. 58
Old West Reproductions	p. 68
The Hawken Shop	p. 58
Uberti	p. 21

HOME

El Paso Saddleblanket	p. 63
Man Saver Post Driver	p. 59

LODGING/FOOD/BEVERAGE

Big Cedar Lodge	p. 13
Strater Hotel	p. 61

MEDIA

Bison Books: Reading the West	IFC
Guidon Books	p. 93
Louis L'Amour Trading Post	p. 93
Western Books by Tom and Larry Richardson	p. 63

MUSEUMS

Ancient Ozarks Natural History Museum	p. 13
Boot Hill Museum	p. 80
Buffalo Bill Center of the West	p. 3
Buffalo Soldiers National Museum	p. 2
California Trail Interpretive Center	p. 79
Charles Goodnight Historical Center	p. 82
Columbia Gorge Discovery Center	p. 90
Dalton Gang Hideout	p. 67
Fort Smith Museum of History	p. 70
Great Platte River Road Archway Museum	p. 55
Harold Warp Pioneer Village	p. 90
Hutchinson County Historical Museum	p. 89
Jesse James Farm & Museum	p. 82
John Wayne Birthplace & Museum	p. 83
Joslyn Art Museum	p. 86
Knight Museum & Sandhills Center	p. 54
Laura Ingalls Wilder Museum	p. 88
Mahaffie Stagecoach Stop & Farm Historic Site	p. 83
Mark Twain Boyhood Home & Museum	p. 90
Museum of the Big Bend	p. 78
Northeastern Nevada Museum	p. 81
Olaf Wieghorst Museum	p. 81
Old Cowtown Museum	p. 88
Panhandle-Plains Historical Museum	p. 87
Prescott Museums	p. 77
Stark Museum of Art	p. 87
Stuhr Museum of the Prairie Pioneer	p. 54
Superstition Mountain Museum	p. 90
Texas Ranger Hall of Fame and Museum	p. 88
The Brinton Museum	p. 88
Western Spirit: Scottsdale's Museum of the West	BC

PRESERVATION

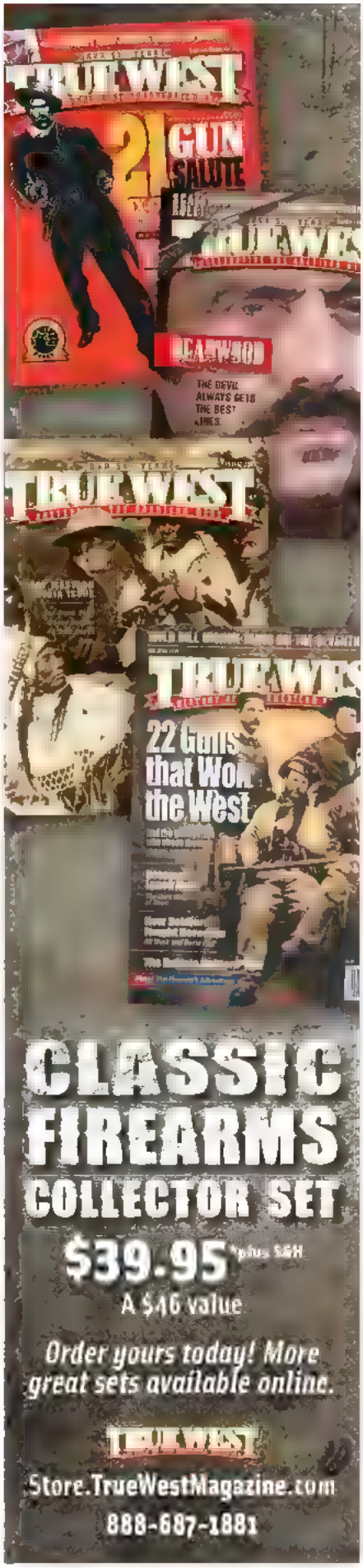
California Trail Interpretive Center	p. 79
Mahaffie Stagecoach Stop & Farm Historic Site	p. 83
Old Cowtown Museum	p. 88

TOURISM

Carbon County, WY	p. 92
Chama, NM	p. 20
Dodge City, KS	p. 67
Fort Smith, AR	p. 71
Kearney, NE	p. 55
Ogallala, NE	p. 54
Park County, Cody, WY	p. 57
Prescott, AZ	p. 77
Scottsbluff/Gering, NE	p. 55
Smithville, MO	p. 82

OTHER

Art prints by Bob Boze Bell	p. 93
Bad Men by Bob Boze Bell	p. 67
NEW *The Illustrated Life & Times of Wild Bill Hickock* by Bob Boze Bell	p. IBC
NEW *The True West Ultimate Historic Travel Guide*	p. 89
The Illustrated Life & Times Series by Bob Boze Bell	p. 95
True West Back Issues	p. 64



BY HENRY C. PARKE

A Bad Bad Man

Lou Diamond Phillips nods to Jack Palance and Charles Bronson in his Big Kill *role.*

The fictional boomtown of Big Kill goes bust when water level rises and floods the mines, just like happened in real life Tombstone, Arizona Territory. Under the preacher's stewardship, the business that takes over is cattle rustling. The gang includes Jackson (played by Jermaine Washington), Johnny Kane (Lou Diamond Phillips), preacher (Jason Patric), hunter (Anderson Kee) and Patty O'Malley (Cord Newman)

ALL *BIG KILL* PHOTOS COURTESY ARCHSTONE DISTRIBUTION

Scott Martin has been cautiously optimistic about the future of Western films. "Until this resurgence, there hasn't been the appetite for them. But we're talking about doing them again—and I can't wait!"

At last year's American Film Market, he shared his belief that filmmakers in that genre "have to either make them small, as best you can with the resources you have, or you have to go big; there's not a lot of middle ground."

Martin was nowhere to be found at this year's market; he was busy directing his first Western, *Big Kill*, from his own screenplay. At a budget of more than $1 million, this Western is small, but a big step up from his 2012 directorial debut, the WWII action film *Battle Force*, which he made for $35,000 in 10 shooting days.

For *Big Kill*, out this September, Martin has attracted stars with strong Western credits, including Jason Patric, of 1993's *Geronimo* and 2003's *The Alamo*, Lou Diamond Phillips, Michael Paré and Danny Trejo.

The attraction began with the writing. "Scott's script was a lot of fun," Phillips says. "From page one, I thought, wow, this is reminiscent of *Butch Cassidy and the Sundance Kid*."

Phillips, who will always be Chavez y Chavez to fans of 1988's *Young Guns*, adds, "It had this retro feel; it wasn't a cynical, gritty kind of Western. It was more of a real adventure, like *Silverado*."

"That's why I'm doing this, to have people be able to sit down and forget about the world problems, their own problems, and just be entertained for a couple of hours," Martin says.

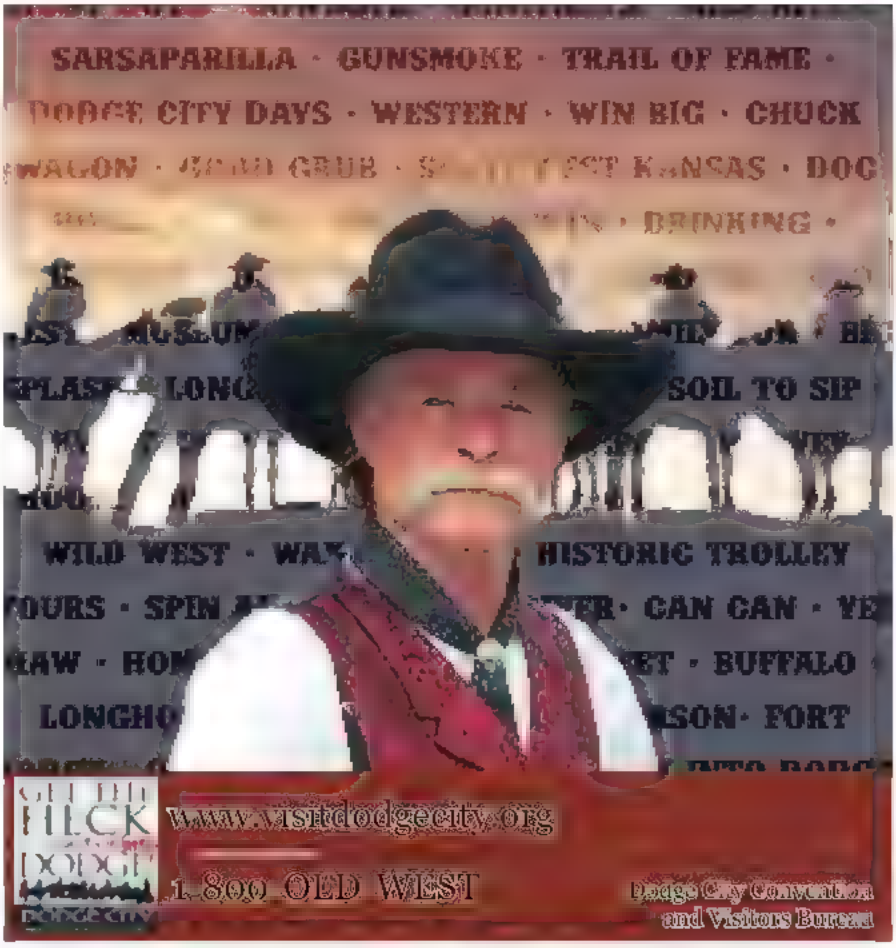
Big Kill combines humor, a compelling story, a little attractive nudity and plenty of action, with several thrilling shoot-outs. Cinematographer Mark Atkins captures not only the action, but also the stunningly beautiful New Mexico vistas—sometimes the horses seem to walk slower than need be, just to hold onto the view a little longer. All of it is wrapped up in Kays Al-Atrakchi's rousing, classically Western score.

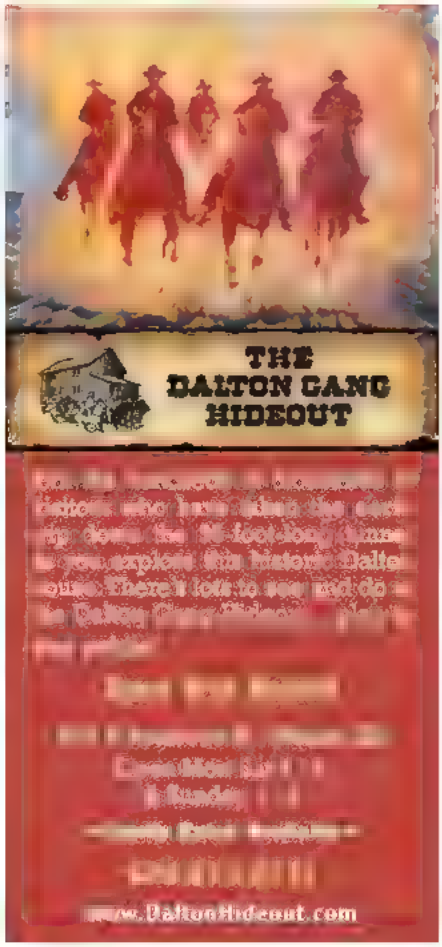
> "...wow, this is reminiscent of *Butch Cassidy and the Sundance Kid.*"
>
> *Lou Diamond Phillips*

Big Kill is the story of two likable drifters who'd put down roots if they weren't always being run out of places: handsome lady's man Travis Parker (played by Clint Hummel) and poor gambler, but good shot Jake Logan (Martin—yes, he also acts). They're being run out of Mexico by Gen. Morales (Danny Trejo) when they encounter tenderfoot Jim Andrews (*Last Man Standing's* Cristoph Sanders), a Philadelphia accountant. Widower Andrews is responding to a two-year-old letter to join his brother in the silver boomtown of Big Kill. When Parker and Logan learn the brother owns a saloon, they agree to escort Jim.

When the trio arrives, the men discover the boomtown has gone bust, the brother is nowhere to be seen and the Easy Lady Saloon and the town overall are in the clutches of a mysterious preacher (Patric), backed by his smiling gunslinger, Johnny Kane (Phillips).

With a career of playing good men and good bad men, Phillips relished playing a bad bad man in the Jack Palance mold. "I haven't played a bad guy like this. At this point in my career, it's getting harder and harder to find things that I haven't done. I'd actually grown that mustache as an homage to Charles Bronson."





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Michael Paré as Col. Granger warns Mexican Gen. Morales (Danny Trejo, off camera) that bringing his soldiers into the U.S. could be misconstrued as an act of war. *Big Kill* Writer/Director Scott Martin, as Jake Logan, is shown behind Paré, holding two pistols.

The preacher sometimes sends soiled dove Felicia Stiletto (above, played by Stephanie Beran) to seduce enemies. Travis Parker (Clint Hummel) stupidly thinks she's the woman of his dreams when she stabs him (note the protruding knife).

The costume design, by former HBO *Deadwood* costumer Toby Bronson, is stylish, individual and appropriate, but Phillips's burgundy ensemble is striking. "Scott asked me, do you want to go a little flamboyant with this? I said, absolutely man; my other Western characters had been on the subdued side."

Phillips felt at home filming at New Mexico's Bonanza Creek Ranch. "I had actually shot on that set for *Young Guns*. There were a number of buildings and locations in that town that I had been on before. Matter of fact, we stayed in the same hotel, and there were a number of people that were not only on that crew, but some *Longmire* people as well."

Every movie production has its challenges. "Shooting with animals just takes longer than you anticipate," Martin learned. "Great as the wranglers are, horses are still animals. If they're not wanting to stand where you want them to, you just have to go with it. The cold weather was a bit of a surprise. Shooting inside the saloon, you can see our breath."

Phillips laughs at that, saying, "Every time I do a Western, we do it in the dead of freaking winter. Even though the sun was shining, it hovered around 35 degrees; some nights it got down to 17. People were having to shed their massive arctic winter coats before a take."

Will having endured the cold be worth it? Will Martin's first Western make a killing?

If the audience response is positive, Martin knows what's coming next. "I have a sequel that continues the adventures of Jake and Travis. It's called *Settle the Score with a .44*."

BOOK REVIEW

JUNIOR BONNER

(*BearManor Media, Hardcover $35*) While most "making of" books are works of reverse engineering by outsiders, full of flawed guesswork, *Junior Bonner*, the making of Steve McQueen's personal favorite among his films, is seen through the eyes of the man who not only wrote it, but whose life experiences triggered the story released in theaters in 1972. And Jeb Rosebrook was on the set every day, watching the battle for control between McQueen and Director Sam Peckinpah. This book offers a unique insider's view of the creation of a classic Western.

Henry C. Parke is a screenwriter based in Los Angeles, California, who blogs about Western movies, TV, radio and print news: *HenrysWesternRoundup.Blogspot.com*

BY LEO W. BANKS

Fort Smith, Arkansas: Where the Old West Begins

The historic Arkansas River town invites visitors to explore the past and relax in their welcoming community.

Famed Deputy U.S. Marshal Bass Reeves (inset, bottom) served at the behest of Judge Isaac C. Parker (inset, top) of the Western District of Arkansas District Court in Fort Smith from 1875 to 1893. Today, Parker's courtroom in the federal building, where he tried 13,490 cases, is a centerpiece of a tour of the Fort Smith National Historic Site

PHOTOS OF JUDGE ISAAC C. PARKER AND BASS REEVES COURTESY FORT SMITH CVB/FORT SMITH NATIONAL HISTORIC SITE COURTESY ARKANSAS DEPT. OF PARKS AND TOURISM

Isaac C. Parker did a lot to make the frontier settlement of Fort Smith famous, and all these years later, the so-called hanging judge might as well be working for the visitors' bureau. His legend is still a tourism bonanza for this north-central Arkansas town of 86,000.

Is his reputation overdone? Did he really tell the condemned they'd hang until "dead, dead, dead!"?

On the second question, no. The first, yes. Parker, whose sentencings led to 79 executions, was a hard-working, thoughtful opponent of capital punishment who believed the law gave him no leeway.

The staff at Fort Smith National Historic Site can set the record straight as they explain Fort Smith's beginning, in 1817, as a military post on the Arkansas River. From there, the town grew into a major jumping off point for westbound settlers.

"The West as we think of it begins here," says docent John Hagen.

The Fort Smith site features three buildings, including a visitors' center housed in an 1851 barracks. Tourists can inspect two jails, a replica gallows and Parker's courtroom. His desk, gavel and books are there, too.

Walk the path behind the site to the Trail of Tears Overlook. Panels tell of the removal of the Five Civilized Tribes to the Indian Territory of Oklahoma, right across the river.

The path ends at Belle Point overlooking the Arkansas and Poteau rivers, location of the original Fort Smith. "You can see exactly what settlers saw," says Hagen. "It's picturesque. People stand there and make a connection to the past."

Another can't-miss stop is the Convention and Visitors Bureau, housed in a bordello known as Miss Laura's Social Club. Volunteers lead tours through some rooms that look as they did in the 1900s, with period clothing, decorative items and some original furnishings and paintings.

Stop and chat with Carolyn Joyce, a legend herself. For 26 years, she's donned a costume and portrayed Laura Ziegler, queen of the madams at a time when seven houses stood in a row. Joyce lovingly recreated Miss Laura's sitting room and bedroom, as well as exhibits and displays throughout the house, and can answer any question about the hard-nosed madam.

"She didn't allow girls downstairs unless fully clothed and they weren't allowed to work the streets," says Joyce. In 1973, Miss Laura's became the only former bordello listed on the National Register of Historic Places.

For a good town overview, take a trolley tour hosted by the Fort Smith Trolley Museum. See the Fort Smith Museum of History, founded in 1910 and featuring a room dedicated to William Darby, of World War II's Darby's Rangers, forerunner of today's Army Rangers.

The trolley passes Fort Smith National Cemetery, where Parker rests, and a monument to U.S. Deputy Marshal Bass Reeves stands. When outlaws fled to Indian Territory, Parker knew that Reeves, born a slave and a brilliant man-hunter, would bring them back.

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The town's commitment to history will get a huge boost with the opening of the United States Marshals Museum on September 24, 2019, the agency's 230th anniversary. Since then, more than 100 deputy U.S. marshals have been killed working for the Western District of Arkansas and in Indian Territory. They've played a key role in Fort Smith history and many consider the exciting new museum as a special kind of homecoming.

To see Arkansas' largest variety of Victorian architecture, tour the Belle Grove Historic District. The Clayton House, built in the 1850s, has coal-burning fireplaces in eight rooms and intricate woodwork.

For some rock 'n' roll fun, visit the Fort Chaffee Barbershop Museum at old Fort Chaffee. In 1958, draftee Elvis Presley received his first Army haircut there, relieving him of his famous pompadour. So many photographers documented the event it came to be called "the haircut heard around the world."

"It looks exactly as it did the day Elvis walked in," says Joyce.

Leo W. Banks is an award-winning writer based in Tucson. He is the author of the mystery novel, *Double Wide*.

Take a ride on the city's historic electric trolley at the Fort Smith Trolley and Museum.

COURTESY ARKANSAS DEPT. OF PARKS AND TOURISM

FORT SMITH CVB

To plan your trip, stop at the Fort Smith CVB, 2 North B Street, housed in Miss Laura's Social Club, the first bordello on the National Register of Historic Places.

FortSmith.org

FORT SMITH NATIONAL HISTORIC SITE

See Colt revolvers from 1860-1878, an 1860 Spencer rifle and a Wells Fargo shotgun. The site has outlaw Ned Christie's gun, bandit queen Belle Starr's bracelet, and photos of George Maledon, prince of the hangmen. "He was so efficient and professional at what he did, people were uncomfortable around him," says Hagen.

NPS.gov

MISS LAURA'S SOCIAL CLUB

To understand how Laura Ziegler's girls lived, watch *Step Into: Miss Laura's*, a documentary produced by Mad Possum Pictures.

MadPossum.com

ANNUAL EVENTS IN FORT SMITH

Events throughout May, Western Heritage Month, end with the Old Fort Days Futurity & Rodeo, held since 1933. For spooky October fun, take the Murder and Mayhem Haunted Trolley Tour beginning at the Fort Smith Museum of History. Hear actors dressed as Judge Parker and his wife tell stories of ghosts from days past.

FortSmith.org

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BY CANDY MOULTON

GATEWAYS TO THE OLD WEST

Explore the West's best museums and discover the rich diverse history of the storied region.

Get your mule, load the wagon and let's take a look at the best museums of the West. St. Louis, known as the Gateway to the West, takes our top museum spot this year with the long-awaited reopening of Gateway Arch National Park (formerly Jefferson National Expansion Memorial and Museum of Westward Expansion). And we find it fitting to also recognize many of the museums and sites that celebrate Western forts and trails to mark the 175th anniversary of the Oregon Trail and the 50th anniversary of the National Historic Trails Act that has done so much to recognize and preserve the pathways across the West.

When you set off on an exploration of these museums, we know you need to have a place to lay your head, so we've come up with a selection of historic accommodations—from cabins to officers' quarters and even a steamboat.

Each museum featured has unique and important collections, and many of them host temporary exhibits well worth seeing.

The new **Museum at the Gateway Arch** completely replaces the original 1976 museum. Visitors will enjoy touring the six themed galleries that feature interactive exhibits, including The Riverfront Era (left), which highlight St. Louis's role in the westward expansion of the United States.

COURTESY GATEWAY ARCH PARK FOUNDATION

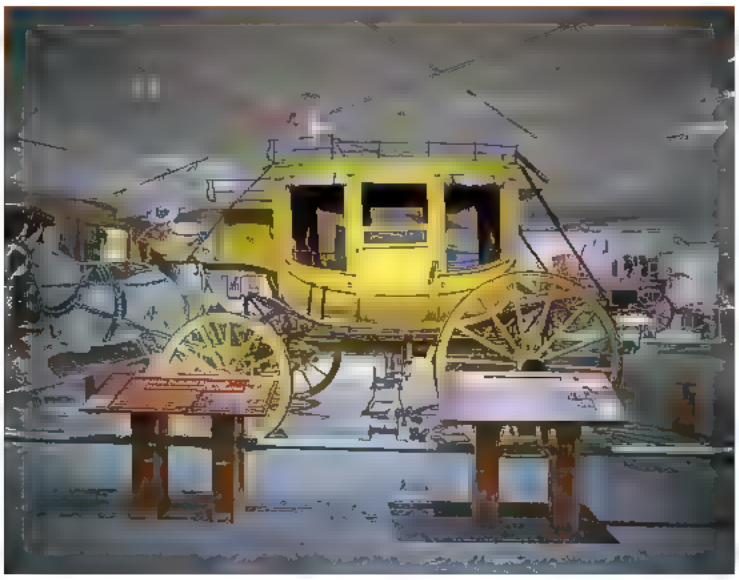
On July 3, 2018, the **Museum at the Gateway Arch** will open as a centerpiece of the **Gateway Arch National Park**, formerly known as the Jefferson National Expansion Memorial. Visitors can now walk from the Old Courthouse across Luther Ely Smith Square over the highway to the new West Entrance to the Arch visitor center and subterranean museum (right)

COURTESY GATEWAY ARCH PARK FOUNDATION

1 GATEWAY ARCH NATIONAL PARK, MUSEUM AT THE GATEWAY ARCH
ST. LOUIS, MO: On July 3, 2018, Gateway Arch National Park and the Museum at the Gateway Arch debuted its new visitor center, museum and park. The $380-million renovation expanded the Luther Ely Smith Square with a walking park from the Old Courthouse to the St. Louis Riverfront and Keiner Plaza. The highly interactive museum provides fresh perspectives on the story of Westward expansion.
NPS.gov

2 BUFFALO BILL CENTER OF THE WEST
CODY, WY: "Albert Bierstadt: Witness to a Changing West" has been on exhibition in Cody this summer and will next move to the Gilcrease Museum in Tulsa, Oklahoma. The works show how Bierstadt depicted bison and American Indians in his outstanding landscapes. The museum also displayed our American symbol in "Monarch of the Skies, The Golden Eagle in Greater Yellowstone and the American West."
CenterOfTheWest.org

3 WESTERN SPIRIT: SCOTTSDALE'S MUSEUM OF THE WEST
SCOTTSDALE, AZ: The beautiful design of this building (its rib-like structure evokes the spines of the saguaro cactus, and the rainwater collection in the garden where the walls "weep" with condensation, evokes the natural varnish on canyon walls at Canyon de Chelly) is just a taste of what you will experience once you enter this museum filled with outstanding art, cowboy gear and ranch paraphernalia.
ScottsdaleMuseumWest.org



The centerpiece of the **Buffalo Bill Center of the West**'s five museums is the Buffalo Bill Museum, which includes two "Deadwood" stagecoaches that were used in his Wild West show

COURTESY GATES FRONTIERS FUND WYOMING COLLECTION WITHIN THE CAROL M. HIGHSMITH ARCHIVE, LIBRARY OF CONGRESS

4 THE WITTE MUSEUM • SAN ANTONIO, TX "Confluence and Culture" highlights 300 years of history in San Antonio showing how the city has been a hub under many flags. This exhibit runs until January 6, 2019. Other recent exhibits include a display of historic maps that showed how Texas has been connected for 300 years by trails, rails and roads.
WitteMuseum.org

5 PANHANDLE-PLAINS HISTORICAL MUSEUM • CANYON, TX: Thirteen works by Robert Lougheed were added to the "Horses of the World" exhibition, and the museum also tipped its hat to pop culture with exhibits representing the cultural revolution from Buddy Holly to the Beatles, Civil Rights heroes and the Cold War. Returning to Old West themes, the museum recognizes "Lifeways on the Plains" in an exhibit that includes a lance and headdress that belonged to Quanah Parker, plus a Kiowa calendar and other pieces from the museum's art and photographic collections.
PanhandlePlains.org

6 CALIFORNIA TRAIL INTERPRETIVE CENTER ELKO, NV: To celebrate its fifth anniversary this year, the center hosted a special exhibit by California artist Ann Belton. "EIDOS: Contemplating the Pioneer Experience" has seven stations on the center's grounds and hiking trails, each representing possessions travelers would have discarded from their wagons as they journeyed to California.
CaliforniaTrailCenter.org

The diverse display of cowboy chaps in the Abe Hays Family Spirit of the West Collection is an ongoing exhibit of Western cultural artisanship at **Western Spirit: Scottsdale's Museum of the West.**

PHOTO BY JENNIFER CONWAY. COURTESY WESTERN SPIRIT: SCOTTSDALE'S MUSEUM OF THE WEST

FUR TRADE, FREIGHTERS AND FORTS

MUSEUM OF THE FUR TRADE/CHADRON, NE: Unique and rare fur trade artifacts are on display as is a replica dugout trading post.
FurTrade.org

MUSEUM OF THE MOUNTAIN MAN PINEDALE, WY: Learn about the beaver trade, and see Jim Bridger's gun
MuseumOfTheMountainman.com

HISTORIC OLD FORT BENTON FORT BENTON, MT: This palisaded replica fort includes a well- stocked trading post.
FortBenton.com

FORT UNCOMPAGHRE/DELTA, CO: You won't find founder Antoine Roubidoux here, but this replica fur trade post has the dirt floors, types of hides and atmosphere from the 1820s era fort.
FortUncompaghre.org

FORT UNION TRADING POST/WILLISTON, ND Partially reconstructed, this trading post near the confluence of the Missouri and Yellowstone rivers was the most important post for upper Missouri fur traders
NPS.gov

FORT LARNED NATIONAL HISTORIC SITE LARNED, KS Gold- seekers headed to Colorado, freighters on the Santa Fe Trail and the frontier Army passed through this fort, which is remarkably well preserved today
NPS.gov

FORT GRIFFIN STATE HISTORIC SITE ALBANY, TX: The differing perspectives of American Indians and commercial buffalo hunters are highlighted in the visitors' center, but visit the re- enactment camp in early October
THC.Texas.gov

LEWIS AND CLARK NATIONAL AND STATE PARKS, OR/WA: This first Western exploratory trail has sites ranging from the rugged beauty of Cape Disappointment and Fort Clatsop, both near the mouth of the Columbia at the Pacific, to the Columbia River Gorge
NPS.gov

FORT LARAMIE NATIONAL HISTORIC SITE FORT LARAMIE, WY: Hundreds of American Indians from several tribes gathered in April to commemorate the 150th anniversary of the 1868 Treaty, believed to be the largest gathering of tribal members at the site in more than a century.
NPS.gov

BENT'S OLD FORT /LA JUNTA, CO: Living history programs allow visitors to travel with a wagon train along the Santa Fe Trail, or learn about the buffalo hunters and others who lived and worked here in the 19th century
NPS.gov

HISTORIC BUILDING COLLECTIONS

GRAND ENCAMPMENT MUSEUM ENCAMPMENT, WY: Everybody in deep snow country needs a two- story outhouse, but here you'll also find a stagecoach station, tie hack cabin and one of the oldest homestead houses in the area. ***GEMuseum.com***

OLD COWTOWN/WICHITA, KS: Walk the dusty street and imagine yourself back in an era when Abel "Shanghai" Pierce was buying cattle that came up the trail ***OldCowtown.org***

OLD TRAIL TOWN/CODY, WY: A bit rough and tumble, this "town" is as authentic as it gets. The cabins and other buildings were gathered from across the Big Horn Basin. ***OldTrailTown.org***

AMERICAN WEST HERITAGE CENTER WELLSVILLE, UT: You'll find diverse structures, including a cabin used as a replica fur trade post and buildings serving the trades including pioneer farming and carpentry. ***AWHC.org***

[illegible] CENTER/LUBBOCK, TX: The historic structures at this exceptional institution range from a barn that once sat at the 6666 Ranch east of Lubbock to a variety of homes and even a set of ranch stockyards. ***Depts.TTU.edu***

CLARK COUNTY MUSEUM/HENDERSON/NV Houses, barns and a chapel are among the historic structures from throughout the region now part of this museum ***ClarkCountyNV.gov***

VIRGINIA CITY/NEVADA CITY, MT: This "city" is a historic area that truly was a town during the gold rush boom of the 1860s, but today's version also includes buildings relocated from other areas of Montana. ***VirginiaCityMT.com***

SOUTH PASS CITY STATE HISTORIC SITE SOUTH PASS CITY, WY: Established in 1868 when gold mining started in the South Pass Mining District, this well preserved high- altitude town's cabins include the one in which Esther Hobart Morris lived when she helped launch a movement for woman suffrage in Wyoming ***SouthPassCity.com***

SHARLOT HALL/PRESCOTT, AZ: Opened in June 1928 with restoration of the old log building that had served as the first Territorial Capitol in Arizona and as a home to early governors in the state, the museum celebrates its 90- year legacy this year. ***Sharlot.org***

In 2018, visitors to the **Witte Museum**'s "Confluence and Culture 300 Years of San Antonio History" will enjoy seven immersive and interactive exhibits that interpret and celebrate the city's tricentennial

COURTESY THE WITTE MUSEUM

7 HISTORY COLORADO CENTER DENVER, CO: Visitors stepped into four postcards for an interactive experience as the museum paid homage this year to postcards from Colorado. A recognition of murals in Colorado is coming to life as artist Anthony Garcia Sr. is hand-painting one of the museum walls His work, titled *Self-Preservation*, represents different cultures. ***HistoryColorado.org***

8 NATIONAL COWBOY & WESTERN HERITAGE MUSEUM • OKLAHOMA CITY, OK: We wish Don Reeves, longtime curator at the museum, a happy retirement, even while we encourage visitors to take in the "American Indian Artists. 20th Century Masters" and "Cowboy Crossings," both of which open this fall and remain on display into 2019. ***NationalCowboyMuseum.org***

9 NATIONAL FRONTIER TRAILS [illegible] INDEPENDENCE, MO: The museum celebrates historic trails this year and presents an introduction to the Oregon-California routes. The displays feature artifacts from the trail and the collections of the Merrill Mattes Library, which includes original trail diaries and other rare books. It sits next door to the headquarters office of the Oregon-California Trails Association. If you support the preservation of Western overland trails, walk over there and ask Kathy for a membership application. ***CI.Independence.MO.us***

The "People of the Plains" permanent exhibit at the **Panhandle-Plains Historical Museum** in Canyon, Texas, chronicles 14,000 years of the region's cultural history, including cattle ranching.

COURTESY PANHANDLE-PLAINS HISTORICAL MUSEUM

SHARLOT HALL MUSEUM

Two blocks west of the Courthouse Plaza

1864 GOVERNOR'S MANSION

415 W. Gurley Street
Prescott, AZ 86301
928.445.3122 | sharlot.org

SMOKI MUSEUM

Six blocks east of the Courthouse Plaza

147 N Arizona Ave | Prescott, AZ 86304
928.445.1230 | smokimuseum.org

HISTORY COMES ALIVE IN PRESCOTT. VISIT ALL FOUR OF OUR MUSEUMS.

FORT WHIPPLE MUSEUM

Two miles east of the Courthouse Plaza

AZ-89 | Prescott, AZ 86313
928.445.3122 | sharlot.org/fort-whipple-museum

PHIPPEN MUSEUM

Seven miles north of the Courthouse Plaza

4701 Highway 89 North | Prescott, AZ 86301
928.778.1385 | phippenartmuseum.org

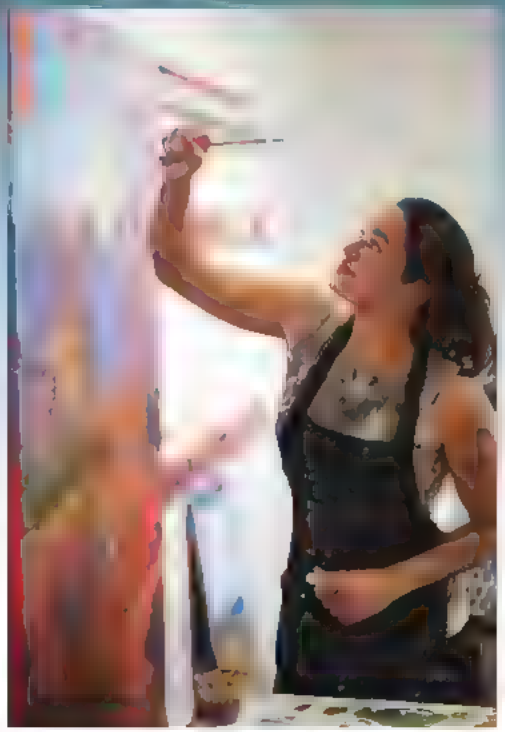
The California Trail Center (above) is conveniently located off Interstate 80 eight miles west of Elko, Nevada. Managed by the Bureau of Land Management, the living history center provides an interactive experience for all generations, including re-enactment events held throughout the year.

COURTESY NEVADATRAVEL

Upon entering the atrium of the **History Colorado Center** (below) in Denver, Colorado, visitors will walk across a grand entryway exhibit of the state's geographical features to the interactive H.G. Wells–inspired time machines of the mile-high state.

COURTESY HISTORY COLORADO CENTER

MUSEUM OF THE BIG BEND



www.museumofthebigbend.com

ERIN HANSON
Impressions of Big Bend Country

September 21–December 16, 2018

California artist Erin Hanson debuts her modern impressionistic oil paintings inspired by explorations and hiking trips in and around Big Bend National Park

2019 EXHIBIT SCHEDULE

January 18–March 25
The Upshaws of County Line: An American Family

In 1988 photographer Richard Orton began what would become a 25-year project documenting life in the African American community of County Line in deep East Texas. Known as a "freedom colony," County Line came into being in the 1880s when the Upshaw brothers, Guss, Felix and Jim, brought their families there to create a community of their own.

April 11–13
33rd Trappings of Texas Opening Weekend

Bringing the best of contemporary Western art and custom cowboy gear together under one roof in the ranching country of Big Bend. A Do Not Miss Event! Exhibit remains on display through May 19

SR SUL ROSS

HISTORIC TRAILS MUSEUMS

Mahaffie Stagecoach Stop & Farm Historic Site/Olathe, KS

COURTESY TRAVELKS.COM

MAHAFFIE STAGECOACH STOP & FARM HISTORIC SITE/OLATHE, KS: Learn about childhood on the trail in the 1860s and 1870s
Mahaffie.org

NATIONAL HISTORIC TRAILS INTERPRETIVE CENTER/CASPER, WY: Touch real history here including the wagon Ben Kern took over thousands of miles of overland trails.
NHTCF.org

SANTA FE TRAIL CENTER/ LARNED, KS: Learn about the freighters who forged a route to Santa Fe across Kansas.
SantaFeTrailCenter.org

FORT CASPAR MUSEUM/CASPER, WY: Explore the replica fort and see trail artifacts in the interpretive center.
FortCasparWyoming.com

Fort Caspar Museum
Casper, WY

COURTESY FORT CASPAR MUSEUM

FORT VANCOUVER NATIONAL HISTORIC SITE VANCOUVER, WA: Built by Hudson's Bay Company, this fort served the fur trade and early trail travelers
NPS.gov

LEGACY OF THE PLAINS/GERING, NE: After visiting the museum with its stories of the trail and pioneer settlers, you can walk the Oregon Trail to Scotts Bluff National Monument.
LegacyOfThePlains.org

THE LEWIS AND CLARK INTERPRETIVE CENTER/GREAT FALLS, MT: Imagine a portage around the Great Falls of the Missouri River in this center that highlights Lewis and Clark's travels in Montana
FS.USDA.gov

Columbia Gorge Discovery Center
The Dalles, OR

COURTESY CGDC

FORT HALL REPLICA/POCATELLO, ID: This replica fort tells the story of the fur trade and Oregon Trail.
FortHall.net

STUHR MUSEUM OF THE PRAIRIE PIONEER GRAND ISLAND, NE: Tour the vibrant living history center dedicated to the pioneers who homesteaded Nebraska.
StuhrMuseum.org

COLUMBIA GORGE DISCOVERY CENTER THE DALLES, OR: Visitors to the museum will be immersed in the natural and cultural history of the Columbia Gorge region.
ColumbiaGorge.org

The National Cowboy & Western Heritage Museum in Oklahoma City, Oklahoma, honors the diverse cultural and artistic history of the West, including exhibits on the Southern Plains tribes in the Robert T. Stuart Native American Gallery

COURTESY NATIONAL COWBOY & WESTERN HERITAGE MUSEUM

10 CHEYENNE FRONTIER DAYS OLD WEST MUSEUM • CHEYENNE, WY

The most recognized horse in Wyoming is *Steamboat*, known as a champion bucking horse in the early 1900s, but more identified as the horse image on the state's license plates. This museum has a permanent exhibit celebrating the horse. For a taste of modern rodeo, see "The Lensmen Project: Cowboy Up!" featuring the photography of country music star Ronnie Dunn and *Sports Illustrated* photographer Ron Modra. The exhibit continues until February. ***CFDRodeo.com***

Tom Beard's bronze, Jim Bridger, depicting the legendary trailblazer with deep Missouri roots in both the St. Louis and the Kansas City areas, greets visitors at the **National Frontier Trails Museum** in Independence, Missouri

COURTESY MISSOURI DEPT. OF TOURISM

15 Editor's Pick Museums Not to Miss

She Outran the Bull
By William Matthews
NORTHEASTERN NEVADA MUSEUM, ELKO, NV

MUSEUM OF NORTHWEST COLORADO
Craig, CO • ***MuseumNWCO.org***

CALIFORNIA STATE RAILROAD MUSEUM
Sacramento, CA
CaliforniaRailroad.museum

LINCOLN HISTORIC SITE
Lincoln, NM • ***NMHistoricsites.org***

TEXAS RANGER HALL OF FAME AND MUSEUM
Waco, TX • ***TexasFRanger.org***

NORTHEASTERN NEVADA MUSEUM
Elko, NV • ***MuseumElko.org***

HIGH PLAINS WESTERN HERITAGE MUSEUM
Spearfish, SD
WesternHeritageCenter.com

NELSON MUSEUM OF THE WEST
Cheyenne, WY • ***NelsonMuseum.com***

BUFFALO SOLDIERS NATIONAL MUSEUM
Houston, TX
BuffaloSoldierMuseum.com

JESSE JAMES BIRTHPLACE
Kearney, MO • ***Jessejames.org***

CRIPPLE CREEK DISTRICT MUSEUM
Cripple Creek, CO
CrippleCreekMuseum.com

FORT SMITH NATIONAL HISTORIC SITE
Fort Smith, AR • ***NPS.gov***

CHISHOLM TRAIL HERITAGE CENTER
Duncan, OK • ***OnTheChisholmTrail.com***

MUSEUM OF THE MOUNTAIN WEST
Montrose, CO
MuseumOfTheMountainWest.org

OREGON CALIFORNIA TRAIL INTERPRETIVE CENTER
Montpelier, ID • ***OregonTrailCenter.org***

OLD AURORA COLONY HISTORIC MUSEUM
Aurora, OR • ***AuroraColony.org***

NORTHEASTERN NEVADA MUSEUM
NORTHEASTERN NEVADA MUSEUM
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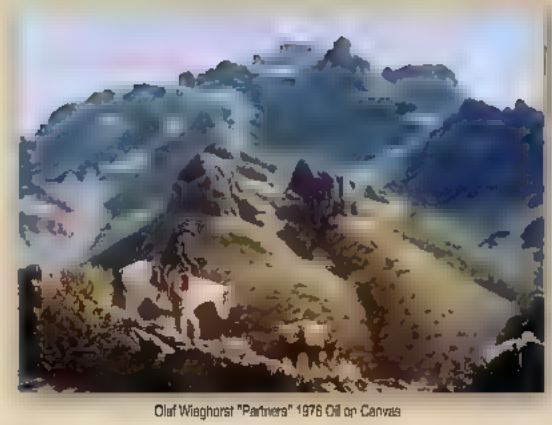
WANAMAKER WING
Nevada's largest collection of wild animals from around the world!
ART: ROTATING & PERMANENT
Will James • Edward Borein • Ansel Adams • Edward Weston

OLAF WIEGHORST MUSEUM & WESTERN HERITAGE CENTER



Olaf Wieghorst "Partners" 1976 Oil on Canvas

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Historic Home of Olaf and Mae Wieghorst set in our acclaimed Cactus Garden
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To see all our events visit ***www.WieghorstMuseum.org***
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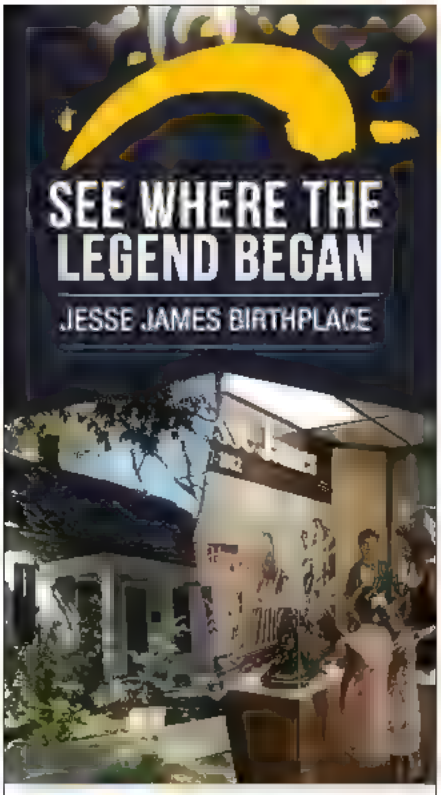


VisitClay
MISSOURI
VisitClayMO.com

The **Cheyenne Frontier Days Old West Museum** in Cheyenne, Wyoming, honors the frontier history and people of Wyoming, and presents Cheyenne Frontier Days, a ten day Western celebration and rodeo held every July since 1897

COURTESY WYOMING OFFICE OF TOURISM

11 JOHN WAYNE BIRTHPLACE & MUSEUM • WINTERSET, IA: The Duke never gets old, but each year this museum has a great birthday celebration. Featured this May was Red Steagall. See memorabilia from John Wayne's film career in the museum galleries.
JohnWayneBirthplace.Museum

12 SOUTH DAKOTA CULTURAL HERITAGE CENTER • PIERRE, SD South Dakota recognized one of its most well-known authors this year with the exhibit "A Life's Work: Paul Goble Illustrations of American Indian Stories." This children's book author delighted children (and adults) with his stories of native peoples. The museum displays other exhibits about the Lakota, Nakota and Dakota people, including an Indian camp, a bull boat and other artifacts.
History.SD.gov

13 MUSEUM OF THE BIG BEND ALPINE, TX: Maps dating from 1671 to 1820 are on display this year showing Texas before it was Texas. The cartographic documents are from the Yana and Marty Davis Map Collection.
MuseumOfTheBigBend.com

14 BOOT HILL MUSEUM • DODGE CITY, KS Who doesn't want to visit the museum that recognizes the history of both Dodge City and *Gunsmoke*? See dresses worn by Miss Kitty and view clips from the TV show. Watch this museum, as it is planning an expansion project.
Boothill.org

15 NEZ PERCE NATIONAL HISTORIC TRAIL & VISITOR CENTER SPALDING, ID: Begin a journey along the Nez Perce National Historic Trail at the visitors' center and then head across Idaho to visit the White Bird Battlefield, Weippe Prairie and Heart of the Monster, then head on across Montana to the Big Hole Battlefield and site of the final showdown between Chief Joseph, the Nez Perce and the frontier Army at the Bear Paw Battlefield.
NPS.gov

16 INDIAN PUEBLO CULTURAL CENTER ALBUQUERQUE, NM: Food, art, music, dance and exhibits that depict Pueblo life give a fully rounded experience and insight into the 19 Pueblo tribes in New Mexico. This summer's featured exhibit, "Long Ago," reflects the importance of storytelling.
IndianPueblo.org

Candy Moulton is on the board of directors for a museum, she writes about museums, she develops exhibits for museums. Museums are half her life. Her advice is to support a museum.

NIGHT IN A MUSEUM

FORT ROBINSON STATE PARK
CRAWFORD, NE: Select from rooms in the former officers' quarters that date from 1874 to 1909, or choose one of the 1909 enlisted men's quarters or cabins
OutdoorNebraska.gov

COLUMBIA STATE HISTORIC PARK
SONORA, CA: Stay in the 19th century era City Hotel or Fallon Hotel or choose one of the three locations in the Cottage Colony.
Parks.CA.gov

VIRGINIA CITY, NV: Founded in 1859, National Historic Landmark Virginia City's historic district boasts some of the oldest inns in the region, including the Gold Hill Hotel, the Silver Queen Hotel and the Tahoe House Hotel
VirginiaCityNV.com

LINCOLN, NM: The Wortley Hotel, once co-owned by Pat Garrett, was at the heart of the Lincoln County War and is now a bed and breakfast
WortleyHotel.com

JEROME, AZ: A tour of the National Historic Landmark would not be complete without an overnight in the Ghost City Inn, Connor Hotel or the Jerome Grand Hotel, located in the former United Verde Hospital.
AzJerome.com

OLD SACRAMENTO, CA: The *Delta King* permanently docked on the Sacramento River, has 44 cabins and the richly appointed Captain's Quarters
DeltaKing.com

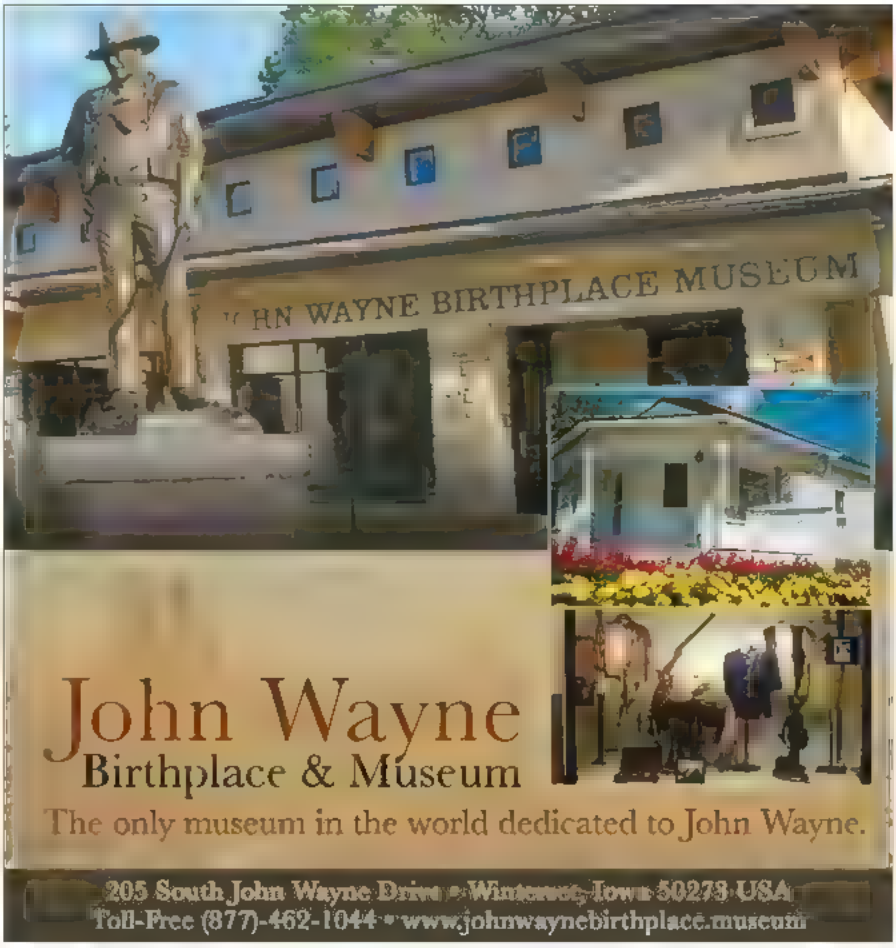
MEDORA, ND: Rough Rider's Hotel gets its name from President Theodore Roosevelt, who had a ranch nearby
Medora.com

VARNER-HOGG PLANTATION, WEST COLUMBIA, TX: Stay in one of two cottages on the plantation, both dating to the early 20th century.
THC.texas.gov

PRESIDIO LA BAHIA, GOLIAD, TX: The Quarters at Presidio La Bahia were formerly officers' quarters
PresidioLaBahia.org

Fort Robinson State Park, Crawford, NE

COURTESY NEBRASKA TOURISM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BY JOHNNY D. BOGGS

THE BEST WESTERN ART MUSEUMS

Tour the West and discover the grandeur and breadth of artwork that defines the region.

The Smithsonian's **National Museum of the American Indian,** located on the National Mall in Washington, D.C., between the U.S. Capitol Building and the National Air & Space Museum, displays and holds in its archives one of the world's most diverse and far-reaching collections of artifacts and art of the indigenous cultures of the Western hemisphere.

COURTESY NATIONAL MUSEUM OF THE AMERICAN INDIAN, SMITHSONIAN

Hollywood and Western mythology seemed to strike a chord with Western art museums and their patrons, but, as usual, this year's top Western art museums offered a variety of exhibits to appeal to all tastes.

1 NATIONAL MUSEUM OF THE AMERICAN INDIAN, SMITHSONIAN WASHINGTON, DC: "From Trail of Tears: A Story of Cherokee Removal" (through January) to "Nation to Nation: Treaties Between the United States and American Indian Nations" (through 2021), this museum continues to be diverse in themes and exhibits ***NMAI.si.edu***

2 TACOMA ART MUSEUM • TACOMA, WA: If you want a diverse look at Western art, consider "Immigrant Artists and the American West," running through June 14, 2020, and "Native Portraiture: Power and Perception" and "Places to Call Home: Settlements in the West and Winter in the West," all running through February 10, 2019. ***TacomaArtMuseum.org***

3 SID RICHARDSON MUSEUM FORT WORTH, TX: "Frederic Remington: Altered States" and "Legacy," which both close September 8, 2018, were eye-opening and educational, and you can't beat this museum for its collection of the masters or its price—free ***SidRichardsonMuseum.org***

The Smithsonian's **National Museum of the American Indian** celebrates the diversity of Western hemisphere tribal cultures with displays of Native peoples' art and craftsmanship, including *Horse Mask* from the "A Song for a Horse" exhibit.

COURTESY THE SMITHSONIAN'S NATIONAL MUSEUM OF AMERICAN INDIAN

The **Sid Richardson Museum,** in downtown Fort Worth, Texas's historic Sundance Square, exhibits oilman Richardson's Western art collection, including Charles M. Russell's humorous 1907 oil on canvas masterpiece, *Utica (A Quiet Day in Utica)*

COURTESY SID RICHARDSON MUSEUM

Exhibits at the **Brinton Museum** (left) in Big Horn, Wyoming, just outside Sheridan, include some of the finest displays of Northern Plains Indian tribes' traditional and ceremonial clothing and feathered war bonnets

COURTESY SHERIDAN TRAVEL & TOURISM

4 THE BRINTON MUSEUM BIGHORN, WY: Great location and scenery? Check. Located on an historic ranch? Check. Artwork by Karl Bodmer, James Audubon, Thomas Moran, Charles M. Russell and Frederic Remington? Check. No need to say more. ***TheBrintonMuseum.org***

5 C.M. RUSSELL MUSEUM GREAT FALLS, MT: This great museum, which includes Charles M. Russell's home and studio, highlights the women in "Charles M. Russell: The Women in His Life and Art," which closes September 30 before moving to Western Spirit: Scottsdale's Museum of the West, November 30 through April 14. ***CMRussell.org***

6 GILCREASE MUSEUM • TULSA, OK: "Exploring *The Big Trail*," which closes December 31, presents stereoscopic photographs used during filming of *The Big Trail*, the 1930 epic that gave John Wayne his first starring role, and illustrates how Western movies helped establish Western mythology ***Gilcrease.org***

7 EITELJORG MUSEUM OF AMERICAN INDIANS AND WESTERN ART INDIANAPOLIS, IN: A museum that usually brings in the scholarly and erudite is letting its hair down with "The Reel West." The exhibit, which runs through February 3, puts movie hats, costumes and more on display while teaching us, through displays and lectures, how Hollywood helped shape "morality, diversity and American identity." ***Eiteljorg.org***

The **C.M. Russell Museum** in Great Falls, Montana, the long- term, adopted home of Russell, exhibits one of the most complete Charles M. Russell collections, including his house and studio, as well as personal items such as his hat, boots and sash (above)

COURTESY MONTANA OFFICE OF TOURISM AND BUSINESS DEVELOPMENT

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Frederic Remington (American, 1861-1909), *Bronco Buster*, 1895, bronze, Bequest of N.P. Dodge, 1954.303

October 6, 2018–January 6, 2019
THE RACE TO PROMONTORY:
The Transcontinental Railroad and the American West

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Just west of downtown Omaha. Café, Museum shop, and free parking.**

JOSLYN Art Museum

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(402) 342-3300 | joslyn.org**

Frank Tenney Johnson's 1926 oil on canvas masterpiece, California or Oregon, is one of 12,000 pieces of Western art in the **Gilcrease Museum** in Tulsa, Oklahoma. Founder Thomas Gilcrease's passion for the people, culture, history and art of the region led him to building the single most comprehensive Western Americana collection in the world.

COURTESY GILCREASE MUSEUM, A GIFT OF THE THOMAS GILCREASE FOUNDATION, 1955

8 FREDERIC REMINGTON ART MUSEUM, OGDENSBURG, NY: One of the West's most recognized artists was a native New Yorker. So there's no better place to see his art and learn about the artist than here, where Remington's widow lived and where the museum was founded in 1923. ***FredericRemington.org***

9 MONTREAL MUSEUM OF FINE ARTS MONTREAL, QUEBEC, CANADA: Once "Upon a Time...The Western: A New Frontier in Art and Film," which closed in February, enriched the Denver Art Museum's original idea with paintings, sculptures, photographs and more to illustrate, naturally, how Westerns shaped the world's perception of the West. ***MBAM.qc.ca***

The **Eiteljorg Museum of American Indians and Western Art**'s ongoing exhibit, "The Reel West," includes a display of early Western star Buck Jones's chaps and saddle, and interprets the influence of the Western film and television genre on American morality, diversity and identity.

COURTESY HADLEY FRUITS PHOTOGRAPHY

The **Frederic Remington Art Museum,** housed in a historic 1810 Ogdensburg, New York, home that Remington's widow Eva lived in from 1915 until her death in 1918, has a superb collection of the Western artist's bronzes.

COURTESY FREDERIC REMINGTON ART MUSEUM

10 **DENVER ART MUSEUM • DENVER, CO:** "The Western. An Epic in Art and Film" examined the evolution of America's most recognized genre; "Jeffrey Gibson, Like a Hammer" gave this contemporary artist of Choctaw and Cherokee heritage a platform, and the Western American and American Indian collections are always inspiring. ***DenverArtMuseum.org***

11 **NEWARK MUSEUM • NEWARK, NJ:** "The Rockies and The Alps. Bierstadt, Calame, and the Romance of the Mountains," which closed in August, featured the museum's impressive collection of American landscape and European alpine paintings. ***NewarkMuseum.org***

12 **BOOTH WESTERN ART MUSEUM • CARTERSVILLE, GA:** American West, Modern West and Mythic West are always go-to galleries, but we're equally excited about "Treasures from the Frederic Remington Art Museum & Beyond," running September 8-January 13 ***BoothMuseum.org***

13 **THE FAVELL MUSEUM • KLAMATH FALLS, OR:** Western masterworks, more than 100,000 Indian artifacts and a juried art show (September 14-October 27) make this one of the West's most unheralded art gems. ***FavellMuseum.org***

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of the Plains

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www.TheBrintonMuseum.org

The **Montreal Museum of Fine Arts** celebrated the city's 375th anniversary throughout 2017 with a diverse rotation of exhibits including "Once Upon a Time the Western: A Frontier in Art and Film."

STUART ROSEBROOK

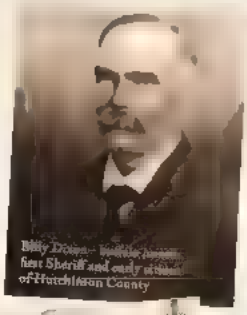
14 HEARD MUSEUM • PHOENIX, AZ: The Virginia G. Piper Charitable Trust Grand Gallery opened last year with "Beauty Speaks for Us," showcasing masterworks rarely on public display. Few museums are better at teaching American Indian cultures, history, values and art.
Heard.org

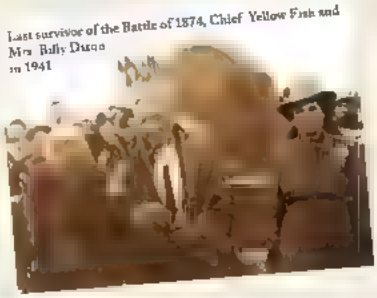
15 JOSLYN ART MUSEUM OMAHA, NE: The Joslyn appears on nearly every art lover's bucket list due to its permanent collection of greats. "The Race to Promontory: The Transcontinental Railroad and the America West," which opens October 6 and closes January 1, should bring in history enthusiasts, too.
Joslyn.org

16 STARK MUSEUM OF ART ORANGE, TX: Hats off for giving us "Paul Kane: Intrepid Artist and Adventurer," which helped patrons learn about the reclusive artist's 1845-'48 canoe/camping trip across North America.
StarkCulturalVenues.org

Johnny D. Boggs is a seven-time Spur Award-winning author and longtime *True West* contributor based in Santa Fe, New Mexico. His latest novel is *Thos. Lightning*

HUTCHINSON COUNTY HISTORICAL MUSEUM





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Between 1868 and 1881, the Great Plains had become *the* destination for daring young men headed west to seek their fortunes. Buffalo hunting nearly wiped out the species in the western United States. Destruction of the buffalo relegated the Plains Indians, once masters of their domain – to life on the reservation.

The Indians didn't give up without a fight! Hutchinson County was the site of the decisive battle that brought about the Red River war – which ended the Indians' domination of the Plains.

The Hutchinson County Historical Museum features exhibits of the battles at Adobe Walls and other events of this transformative period in American history.

HCHM also displays the artifacts and tells the stories of early ranching and farming in the area as well as the story of the Borger Oil Boom in 1926 that altered the course of the Texas Panhandle economy.

For more information visit
hutchinsoncountymuseum.org

HCHM
Hutchinson County
Historical Museum

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This ad was sponsored by the Friends of the Hutchinson County Historical Museum

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For 65 years, *True West* magazine has inspired travelers to take the road less traveled and explore the historic sites and towns of the American West. Now, in honor of its 65th anniversary, the publishers of *True West* have compiled the essential Old West guidebook, which takes the traveler to where Old West history happened in 22 Western states.

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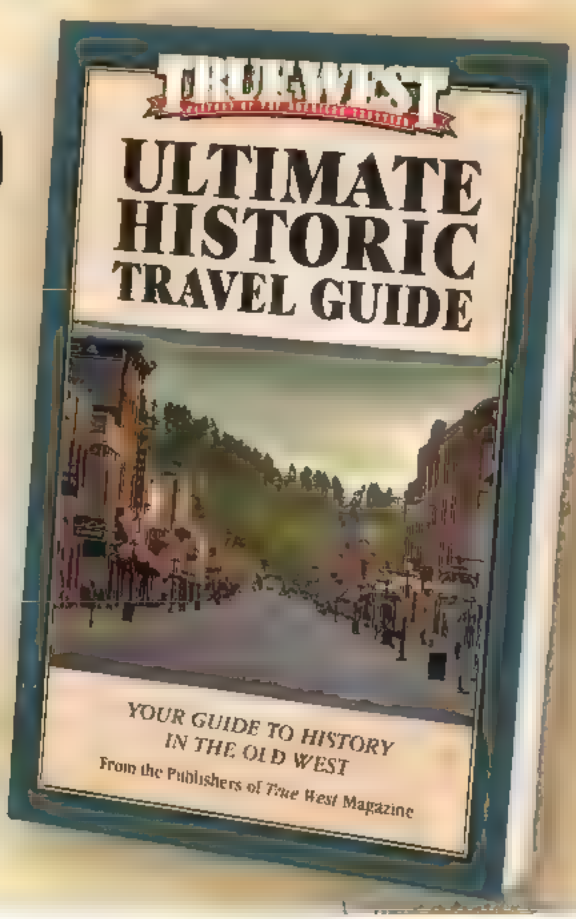
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REGIONAL WESTERN ART MUSEUMS

AMON CARTER MUSEUM OF AMERICAN ART/FORT WORTH, TX: There's still time to catch "The Theatrical Wild West," which highlights Buffalo Bill Cody's Wild West shows, but it closes October 7.
CarterMuseum.org

A.R. MITCHELL MUSEUM OF THE WEST TRINIDAD, CO: Artwork and artifacts illustrate the life and art of a top illustrator from the Golden Age of Pulps.
ARMitchellMuseum.com

THE BRYAN MUSEUM/GALVESTON, TX: Located in a restored orphans' home, seven galleries showcase "the Romance of The West."
TheBryanMuseum.org

MARYHILL MUSEUM OF ART GOLDENDALE, WA: The Native People of North America gallery houses an amazing collection from prehistoric to contemporary times.
MaryhillMuseum.org

MAYNARD DIXON LIVING HISTORY MUSEUM/MT. CARMEL, UT: For a different take on art, tour Maynard Dixon's studio and home March15 November 15
ThunderbirdFoundation.com

THE MUSEUM OF WESTERN ART KERRVILLE, TX: This Hill Country treasure honors masters from the 20th century and today
MuseumOfWesternArt.com

THE NELSON ATKINS MUSEUM OF ART KANSAS CITY, MO: Closing October 7, "The Big Picture" showcases daguerreo types, prints, contemporary photos and even an 1826 print by photography's inventor, Joseph Nicéphore Niépce.
Nelson-Atkins.org

PHIPPEN MUSEUM/PRESCOTT, AZ: An art museum for practically everyone, it features great exhibits, art programs, special events and a research library
PhippenArtMuseum.org

TUCSON MUSEUM OF ART TUCSON, AZ: Permanent collections—Art of the American West, Native American Culture and Arts and Art of the American Southwest shouldn't be missed
TucsonMuseumOfArt.org

DESERT CABALLEROS WESTERN MUSEUM WICKENBURG, AZ: Plenty to see, but the "Wickenburg West. Adaptation/ Reinvention/Transformation" exhibit remains a highlight.
WesternMuseum.org

WIEGHORST WESTERN HERITAGE CENTER EL CAJON, CA: The emphasis might be on Olaf Wieghorst (1899 1988), but the mission is to preserve Western art and Western heritage for all
WieghorstMuseum.org

Western Roundup

FOR SEPTEMBER 2018

ELKO COUNTY FAIR & RODEO DAYS

Elko, NV, Aug. 24-Sept. 3: Elko County residents pay tribute to their pioneer heritage with livestock shows and horse races.
800-248-ELKO • *ElkoCountyfair.com*

ART SHOWS

COWBOYS OF COLOR: PHOTOGRAPHS BY DON RUSSELL

Orange, TX, Through September 29: An exhibit highlighting modern African American rodeo cowboys and cowgirls through portraiture.
409-886-2787 • *StarkMuseum.org*

JACKSON HOLE FALL ARTS FESTIVAL

Jackson, WY, September 5-16: This art festival features visual, contemporary, culinary, Western, landscape, wildlife, and Native American arts.
307-733-3316 • *TravelWyoming.com*

GRAND CANYON CELEBRATION OF ART

Grand Canyon, AZ, opens September 8: Artists paint "en plein air" along the Grand Canyon's rim for an exhibit at the Kolb Studio
928-638-2481 • *GrandCanyon.org*

BOSQUE ART CLASSIC

Clifton, TX, September 8-22: Original, realistic/representational art is featured, with an emphasis on contemporary Western art.
254-675-3724 • *BosqueArtsCenter.org*

MUSEUM OF WESTERN ART'S ART SALE & EXPEDITION

Kerrville, TX, September 19: Shop and view art by contemporary Western artists, as well as take museum tours and eat a chuckwagon breakfast.
800-658-2548 • *MuseumOfWesternArt.com*

ERIN HANSON: IMPRESSIONS OF BIG BEND COUNTRY

Alpine, TX, opens September 21: California artist Erin Hanson debuts her modern impressionistic oil paintings inspired by Big Bend National Park.
432-837-8143 • *MuseumoftheBigBend.com*

AUCTION

ROCK ISLAND PREMIER FIREARMS AUCTION

Rock Island, IL, September 7-9: Bid on over 3,000 rare items from the world's top gun auction house for antique and collector firearms.
800-238-8022 • *RockIslandAuction.com*

DRAMAS

HAPPY CANYON INDIAN PAGEANT & WILD WEST SHOW

Pendleton, OR, September 12-15: The outdoor "Pageant of the West" show honors American Indian heritage and the settling of the West.
800-457-6336 • *HappyCanyon.com*

GUN SHOW

TEXAS GUN & KNIFE SHOW

Kerrville, TX, September 8-9: New and used guns, knives, gold & silver coins, jewelry, camping gear and military supplies are all under one roof.
830-285-0575 • *TexasGunAndKnifeShows.com*

HERITAGE FESTIVALS

ELKO COUNTY FAIR & RODEO DAYS

Winnemucca, NV, Aug. 30-Sept. 2: This 1868 railroad town gathers to honor Winnemucca's cowboy heritage and culture
800-962-2638 • *Winnemucca.com*

WAGON DAYS

Ketchum, ID, Aug. 31- Sept. 3: Features one of the largest non-motorized parades in the Pacific Northwest with lots of wagons and stagecoaches.
208-726-2777 • *WagonDays.org*

70TH ANNUAL FIESTA DE SEPTIEMBRE

Wickenburg, AZ, September 1: Mariachi music, folklorico dances and an outdoor *mercado* liven up this Hispanic pioneer heritage festival.
928-684-5479 • *WickenburgChamber.com*

CELEBRATE BANDERA

Bandera, TX, September 1-2: Bandera comes alive with music, gunfights, an intertribal powwow, a Wild West show and a mutton busting rodeo.
970-247-3555 • *CelebrateBandera.com*

DEFEAT OF JESSE JAMES DAYS

Northfield, MN, September 5-9: Celebrate the town heroes who stopped the Jesse James Gang during their famous 1876 bank raid.
800-658-2548 • *DJJD.org*

MEEKER CLASSIC SHEEPDOG CHAMPIONSHIP TRIALS

Meeker, CO, September 5-9: Held since 1987, this sheepdog competition refines the skills required of a dog and rancher to manage a sheep ranch.
970-878-0111 • *MeekerSheepdog.com*

HELLS CANYON MULE DAYS

Enterprise, OR, September 7-9: This mule show and sale features an Old World Oxen living history camp, plus cowboy music, poetry and art.
325-677-4376 • *HellsCanyonMuleDays.com*

NATIONAL COWBOY SYMPOSIUM & CELEBRATION

Lubbock, TX, September 7-9: Celebrate cowboy culture at one of the West's biggest chuck wagon cook-offs, plus enjoy cowboy music and poetry.
806-798-7825 • *Cowboy.org*

FORT SEWARD MUSEUM OF THE OLD WEST

Jamestown, ND, September 8: Watch Gatling Gun and Howitzer cannon demos along with open-fire cooking and encampment.
701-251-1875 • *NDTourism.com*

HARVEST FESTIVAL

Gering, NE, September 13-16: Nebraska's agricultural history is honored with parades and demonstrations at Legacy of the Plains Museum
308-436-1989 • *LegacyOfThePlains.org*

HARVEST FAIR

Grand Island, NE, September 15-16: Stuhr celebrates the season of harvest with pumpkin activities, fall baking, games, and more.
StuhrMuseum.org

BY AUTHOR

POTATO BOWL WEEK

Grand Forks , ND, September 18-22. Celebrate the college football bowl game with a golf tournament, baked potato bar, and kids fun run.
218-773-3633 ▪ *NDTourism.com*

MUSIC FESTIVAL

PILGRIMAGE MUSIC & CULTURAL FESTIVAL

Franklin, TN, September 22-23. Jack White, Chris Stapleton, Dave Matthews and other Country artists perform at this music and cultural festival.
PilgrimageFestival.com

POWWOW

UNITED TRIBES TECHNICAL COLLEGE INTERNATIONAL POW WOW

Bismarck, ND, September 7-9. One of the largest in the nation–this powwow features drummers and dancers from tribes around the world.
701-255-3285 ▪ *NDTourism.com*

RE-ENACTMENTS

CIVIL WAR DAYS & BATTLE TRAINS

Virginia City, NV, September 1-3. Enjoy authentic era music from the Fort Point Band as soldiers shoot it out in reenacted train battles.
775-847-0380 ▪ *VirginiaTruckee.com*

SHOWDOWN IN TOMBSTONE

Tombstone, AZ, September 1-3; Celebrate the "town too tough to die" with gunfights, a period costume contest, parade, and much more.
888-457-3929 ▪ *TombstoneChamber.com*

RENDEZ VOUS

MOUNTAIN MAN RENDEZVOUS

Fort Bridger, WY, Aug. 31-Sept. 3. Celebrate the Fur Trade Rendezvous era with archery, American Indian dances and Mountain Men knife throws.
307-782-3842 ▪ *TravelWyoming.com*

OGALLALA INDIAN SUMMER RENDEZVOUS

Ogallala, NE, September 20-22. Honors the colorful heritage of the South Platte River valley with live entertainment, dances, food and crafts.
800-658-4390 ▪ *OgallalaIndianSummerRendezvous.com*

RODEOS

CAL FARLEY'S BOYS RANCH RODEO

Amarillo, TX, September 1. Features the rodeo talents of the boys and girls of Cal Farley's, along with a free barbecue lunch.
800-687-3722 ▪ *CalFarley.org*

STOCKYARDS CHAMPIONSHIP RODEO

Fort Worth, TX, September 1-2. Cheer on rodeo cowboys at the world's first indoor rodeo, upon the Cowtown Coliseum debut in 1908.
StockyardsRodeo.com

WEST TEXAS FAIR & RODEO

Abilene, TX, September 6-15; West Texas cowboys and cowgirls head to this PRCA rodeo that also features a tractor pull and a carnival.
325-677-4376 ▪ *TaylorCountyExpoCenter.com*

NAVAJO COUNTY FAIR & RODEO

Holbrook, AZ, September 12-16. Navajo County draws PRCA talent to its rodeo that also features carnival rides and a demolition derby.
928-524-4757 ▪ *NavajoCountyFair.com*

PENDLETON ROUND-UP

Pendleton, OR, September 12-15. PRCA rodeo with cowboy concerts, Indian relay races, the Happy Canyon festival and a rodeo parade.
800-457-6336 ▪ *PendletonRoundUp.com*

TWMag.com:
View Western events on our website.

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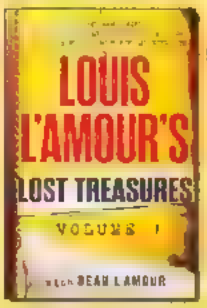

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Left-Handed Gun?

Ask The Marshall
BY MARSHALL TRIMBLE

Marshall Trimble is Arizona's official historian and the Wild West History Association's vice president. His latest book is 2018's *Arizona Oddities: A Land of Anomalies and Tamales*. Send your question, with your city/state of residence, to marshall.trimble@scottsdalecc.edu or Ask the Marshall, P.O. Box 8008, Cave Creek, AZ 85327.

Why did cavalrymen wear their pistols with the butts forward?

Christopher Zimmerman
Huachuca City, Arizona

When a cavalryman sat in the saddle (or other seat), he could more easily reach across his body and pull a weapon than reach back to draw the weapon out of its holster.

During the Civil War, the pistol was a secondary weapon to the saber, which was wielded by the right hand. The gun was carried in a covered holster high on the right side, placed for a cross draw by the left hand.

This style wasn't universal, some preferred to wear the pistol on the left side. They would reach across, under the arm holding the reins, and draw the weapon with their right hand. The left-handed style became popular during the Indian Wars.

How did frontier ladies curl their hair?

Carson Mell
Burbank, California

Frontier ladies who curled their hair usually wore Victorian rag curls. They cut soft rags into strips about as long as their hair, separated dampened strands of their hair (usually about six strands) and wrapped each strand around a rag. They clipped the tail end of the rag to the top of their head, then went to bed and unraveled the rags the next morning—resulting in spiral curls.

Finger curling was another way to style hair. Ladies wrapped strands into tight curls and pinned them tight. The next morning, they removed the pins and brushed their curls.

Another method for frontier women was the so-called Marcel wave, created by Francois Marcel in 1882. They heated metal curling tongs on a gas burner and tried it out on a piece of paper prior to applying the heated tongs to their hair. Unlike rag and finger curls, Marcel waves could be styled on dry and combed hair.

Cavalry officers were trained to shoot with their left hand and wield their sword with their right. The butt forward "cross draw" configuration can be seen in this 1863 Timothy H. O'Sullivan photo of George Custer.

COURTESY HERITAGE AUCTIONS, DECEMBER 11-12, 2012

Did "Big Nose Kate" carry a gun?

Jim Ramsey
Portland, Oregon

"Kate did not need a gun. Her wit and cunning words were her best weapon (or worst enemy, depending)," says Anne Collier, curator of Cultural & Natural History Collections, at the University of La Verne in California, and an authority on Mary Katherine Horony, also known as "Big Nose Kate."

"There are no records of her carrying guns during her years with 'Doc' Holliday or after," she adds. "I suspect, however, that she had guns available to her during her later years, living on the John J. Howard property in [Arizona's] Cochise County, as they lived rural and would most likely keep a gun handy for protection against wildlife."

How tough was Longhorn meat?

Brian Hoare
Cape Town, South Africa

The amazing Texas Longhorn was born lean and mean, and he tasted the same.

Americans during the post-Civil War years were starving for beef, the conflict had depleted the supply. Folks were willing to eat just about anything.

As the years went by, though, they began to demand a tastier beef than Longhorn, with more fat. That's when cattle like the Hereford and Durham were imported from the United Kingdom.

If you want to learn more about the Longhorn, I suggest you read J. Frank Dobie's fine books, *The Longhorns* and *A Vaquero of the Brush Country*.

TRUE WEST ARCHIVES

Mary "Big Nose Kate" Horony

Richard Boone starred as Paladin in the hit CBS series *Have Gun—Will Travel.*

– COURTESY CBS –

What was Paladin's first name on *Have Gun-Will Travel?*

Charlie Henshaw
Macon, Georgia

The show's creators, Sam Rolfe and Herb Meadow, preferred to have their knight errant remain an enigma. The popular television and radio shows began and ended with him being called Paladin. A novelist named Frank Robinson later gave him a name, Clay Alexander, but that was after the show. Many Paladin fans disapproved.

Did Old West saloons have refrigeration?

Lynette Calavaza
Zuni, New Mexico

Refrigeration or evaporative cooling did not exist out West until well into the 20th century.

But before then, ice plants cropped up in desert towns, allowing settlers to drink a cold brew. Otherwise, imbibers had to drink at room temperature.

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TRUE WEST

What HISTORY HAS TAUGHT ME

At the age of 16, Erik Wright's first article was published, by this magazine, "Looking for Doc in Dallas." Writing it "meant the beginning of my career," he says. "I just didn't know it yet." Visit *TWMag.com* to read it.

Working for Arizona's oldest continually published newspaper is a bit surreal and hasn't sunk in yet. I still remember visiting Tombstone with my parents and playing gunfighter with my toy revolvers and candy cigarettes. It all still seems like a big game to me.

Being called the "next Leon Metz" is a bit like working for *The Tombstone Epitaph*. Those are some big shoes to fill. I regret never having met Leon, but I trust, like him, I am up to the challenge of conducting dogged research.

Concerning Earp-era Tombstone, the most recent thing I learned was that Thomas Mulqueen, the tough gambler who knocked out Wyatt Earp and threw him into a bar in San Francisco in 1900, later attended a wedding in California. There, he walked beneath an ornate stone archway constructed by the great-grandfather of Earp biographer Casey Tefertiller.

I was drawn to study archaeology in college because what other career can you test if something is human bone by sticking it to your tongue? (Yes, that really is a thing).

My interest in 19th-century U.S.-Mexico borderlands violence comes from my dad. I was naturally drawn to what he watched in movies and what he read in books. My dad wanted to be a park ranger when he was younger and my mom was an English major in college, so I inherited traits from those two and put them to good use.

A forgotten prospector I'd like to hear more about is Jonathan Davis. This Gold Rush-era gunman dispatched several Sydney Ducks gang members in a knife and gunfight in 1854 along California's American River. The guy was a tough dude.

The Apache struggles in Arizona Territory created the modern southwest. I am not sure many people understand the intricate geopolitical connections there.

***The Revenant* is the best Western** since *Tombstone*. Everything about the film worked beautifully, including the costumes, the music, the dialogue and the landscapes.

Researching Tucson gunfighter James Leavy has lasted years and will likely be a hallmark of my career. My Leavy research is a case study on how a historian can go down archival rabbit holes and never again emerge. One of the tales I discovered while looking into his story is that of Phil Foote, a forgotten Colorado lawman-turned-outlaw.

ERIK WRIGHT, HISTORIAN

Erik Wright is an emergency management coordinator in northeast Arkansas and has kept his passion for the Old West alive through his writing and his work as assistant editor for *The Tombstone Epitaph* newspaper. He got his start at the age of 16, when *True West* published his article. He has continued to write for various publications and is the author of four books: *Gamblers, Guns & Gavels* (focused on Arizona); *Main Street Mayhem* (on Paragould, Arkansas, 1888-1932); *Phil Foote* (biography); and his latest, out this May, about San Francisco detective Arthur McQuaide.

I hope to secure Lt. Charles Gatewood the honor he deserves because Gen. Nelson A. Miles fought so hard to make sure he was forgotten. Gatewood, more than any one person, deserves credit for the final closure of the Apache Wars.

As a member of the Royal Historical Society in London, I hope to bring fresh insight into American lawlessness to the most distinguished group of historians in the world.

My next book will be a collaborative project with Arizona researcher and photographer Mike Mihaljevich, discussing a history of Tombstone, told through images I have collected over the years.

My earliest Old West recollection is visiting the Alamo with my dad when I was quite young. I think there is a picture of me aiming an imaginary rifle where David Crockett fell.

Before I die, I want to pass all this on to a young, eager historian like I was once.

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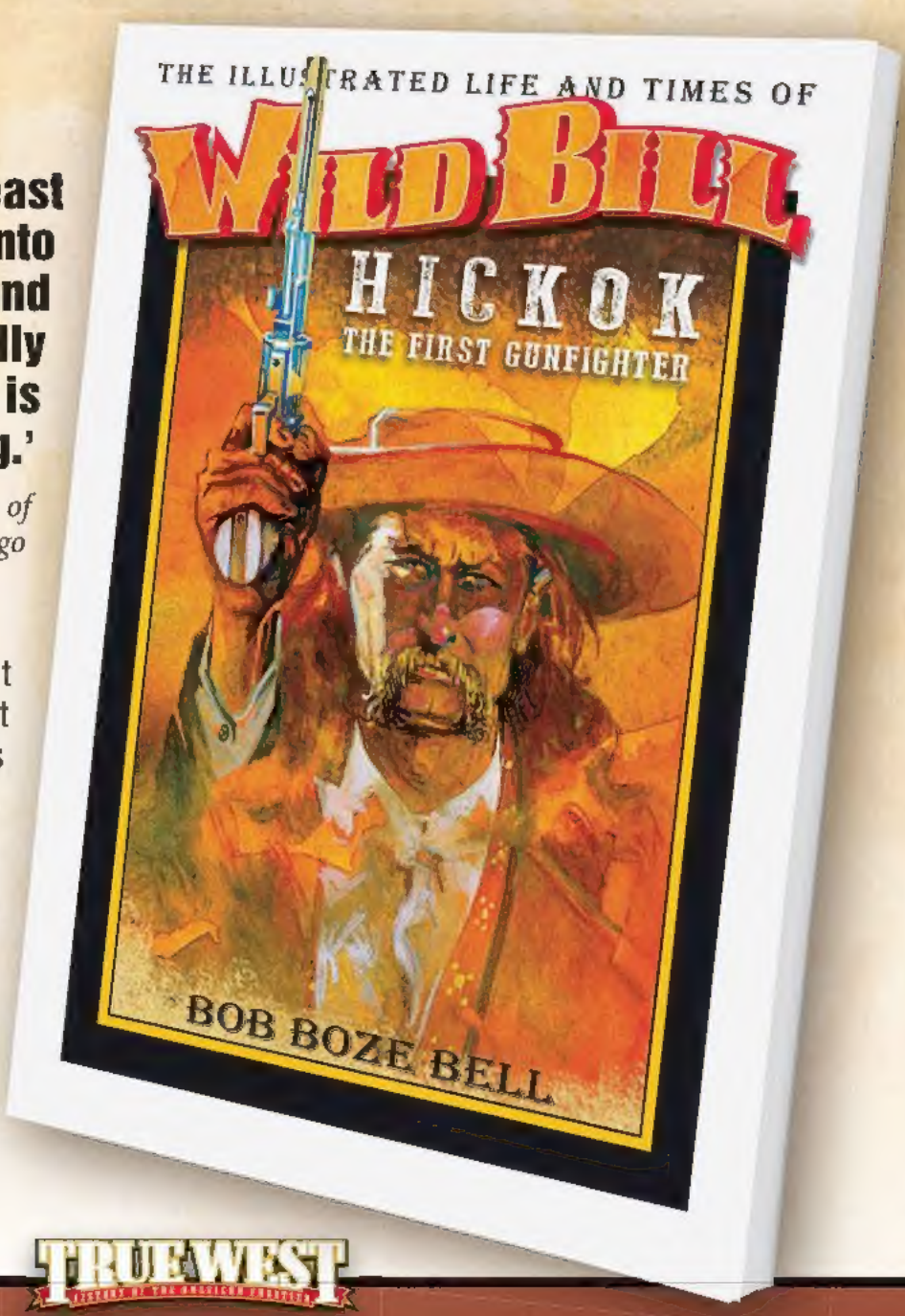
—Ted Simons, host of Horizon on PBS



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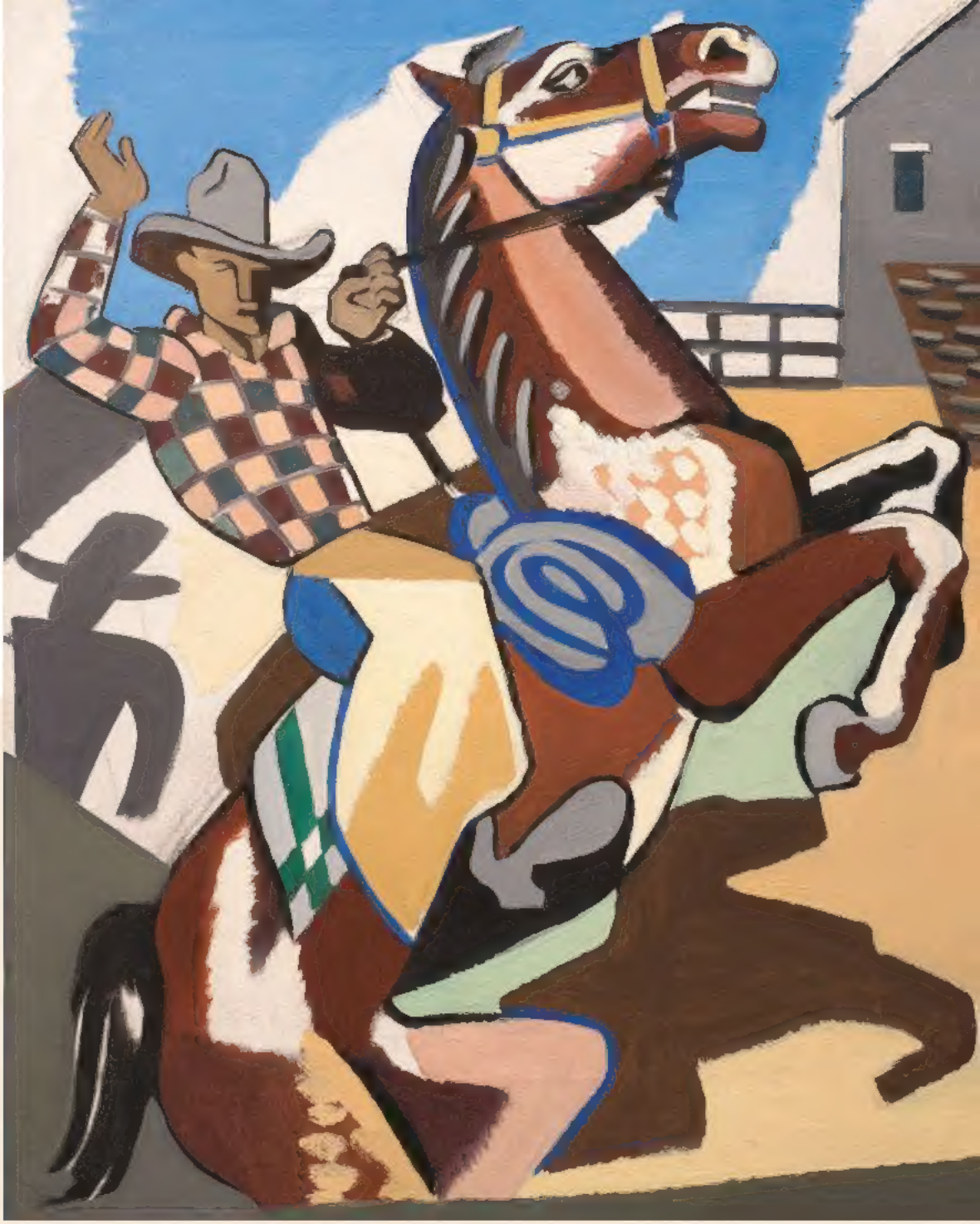

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Art credit: Jan Matulka, *Rodeo Rider*, c. 1917-20, oil on canvas; Tia Collection, Santa Fe.

* True West, 2018 Readers' Choice